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# THE NEW YORK DRAMATIC MIRROR

VOL. LXI., NO. 1,567.

NEW YORK, SATURDAY, JANUARY 2, 1909.

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PRICE TEN CENTS.



ELIZABETH MURRAY.

# THE NEW YORK DRAMATIC MIRROR



[ESTABLISHED JAN. 4, 1873.]

The Organ of the American Theatrical Profession

Published by

THE DRAMATIC MIRROR COMPANY

121 West Forty-second Street

(Between Broadway and Sixth Ave.)

HARRISON GREY FISKE,  
President,  
22 West 46th Street.LYMAN O. FISKE,  
Secy. and Treas.  
121 West 42nd Street.

CHICAGO OFFICE:

(Offs L. Colborn, Representative)

40 Grand Opera House Building.

HARRISON GREY FISKE,  
EDITOR.

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Twenty-five cents an agate line. Quarter-Page \$10; Half-Page, \$20; One Page, \$50.

Professional cards, 15 cents an agate line, single insertion; \$1.25 line for three months. Five lines the smallest card taken. Theatre cards, 15 cents per agate line, single insertion; \$1.25 a line for three months. Four lines the smallest card taken.

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Each page closes at noon on Friday. Changes in standing advertisements must be in hand by Friday noon.

The Mirror office is open to receive advertisements every Monday until 5:30 p.m.

## SUBSCRIPTION.

One year, \$4; six months, \$3; three months, \$1.25. Payable in advance. Single copies, 10 cents.

## FOREIGN.

Canadian subscriptions \$5.50 per annum. All other foreign countries \$1.50, postage prepaid.

Telephone number, 220 Bryant.

Registered cable address, "Dramirror."

The Dramatic Mirror is sold in London at Full Moll American Exchange, Carlton St., Regent St.; Dan's Agency, 17 Green St., Leicester Sq., W. C.; Murray's Exchange, 2 Northumberland Ave., W. C.; Murray's Exchange, 17 Avenue de l'Opera. In Liverpool, at Latarche, 51 Lime St. The Trade supplied by all News Companies.

Remittances should be made by check, post-office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscripts.

Entered at the New York Post Office as Second-Class Mail.

Published every Tuesday.

NEW YORK - - - - JANUARY 2, 1909.

Largest Dramatic Circulation in the World.

## A MUNICIPAL THEATRE.

Among the few municipal theatres already in operation in this country, the one established at Northampton, Mass., has distinct points of interest. Its foundation and uses are the subject of an interesting article by MARY K. BAUERER in a recent Springfield Republican.

Northampton is the seat of Smith College, and thus its municipal theatre is assured of a large incidental patronage by students for the classes of amusements that appeal to such a body, and in this respect it enjoys an advantage which would not accrue to such an institution in another town of relative size lacking a like body of theatre-goers.

The Northampton theatre is called the Academy of Music, and embodies a memorial gift to the city from the late E. H. R. LYMAN, of Northampton and Brooklyn. The building is beautiful in architecture and stands apart on the corner of two prominent streets, thus presenting an effect unusual in theatres in this country, especially as it adjoins a small city park. It seats upwards of 1,000 and cost about \$125,000.

The conservatism of town authorities in considering the tender of such an institution, based on a fear as to its profit or loss, was shown at Northampton, where public sentiment was divided originally on the gift. The donor, however, met the question by guaranteeing the city against loss in operating the theatre for three years, and is said to have paid considerable amounts early in the enterprise to induce leading attractions to visit Northampton.

Northampton has a population of about 20,000. The deed of gift secured the theatre against liability to the vagaries of city politics and ordained that it should not be used for the presentation of party policies; that the entertainments be of a wholesome and cultured character, and that it be used solely for the delivery of lectures, the production of concerts and opera, and representations of drama of the better character.

On the board of five trustees the city is represented by its Mayor and Smith College by its president. Next comes the son of the founder of the theatre and two prominent citizens. The manager is hired by the

trustees. Objectionable plays are banned and those of a better class invited even if the receipts are not what they might be in a house run solely from the box-office standpoint. As a result no city outside Boston maintains such a high level of concerts and plays, it is said.

The restrictions set forth are not construed to prevent a wide range of attractions, and as a result, it is said, practically every taste has been suited in a city of widely diversified population more than ordinarily inclined to be critical of a piece of amusement that belongs to its inhabitants.

An analysis shows that the greater attractions that visit Northampton create a demand that often tests the capacity of the theatre; yet while the prices for such attractions are raised the profits are not so large as those derived from popular price offerings that play twice daily for a week. Where the attraction appeals to the college mass—and normally to the general public of the town—the engagements are very successful from a pecuniary point of view. The theatre, in short, has thus far shown a handsome profit, and promises to be self-sustaining indefinitely, provided the offerings continue to appeal to its public.

As far as THE Mirror has noted, the few municipal theatres that have been established in this country are in comparatively small communities. Prophets are providing them for large cities in the future. It is a question, however, whether such enterprises would stand as fair a chance for success in large communities, where theatres are numerous and on a competitive basis, as they do in smaller towns, where they represent the best opportunities for amusement and concentrate local pride and patronage.

## A REMARKABLE DEMONSTRATION.

The presence of mind shown by the audience and the devotion to immediate duty illustrated by the employees at the Herald Square Theatre on the occasion of the fire in that playhouse last Tuesday night cannot be too highly commended as a cooperative example for future emergencies of the kind.

Fire Chief Crook has characterized the general behavior of those concerned for safety and in danger as almost unparalleled in the history of metropolitan fires, and the press of the city generally has commented upon the heroism of the actors, the musicians, and the attaches and the self-possession of a large audience that was thus inspired and assisted.

The serious danger at theatre and other fires, as the facts have been shown, has not been so great from fire itself as from panic. When cool minds control at such times the peril is very much reduced or wholly overcome, and thus all honor should be paid to those who set an example that makes for safety.

## CARL HAUPPTMANN'S PRAISE.

His Remarkable Tribute After Viewing a Performance of Salvation Nell.

Professor Carl Hauptmann, brother of Gerhardt Hauptmann, the German poet and playwright, after witnessing a performance of *Salvation Nell* at the Hackett, wrote to Mrs. Fiske:

"I want to thank you again for the extraordinary impression I carried away from your theatre. I was completely enthralled throughout by the stage pictures before my eyes. Strength and truth to the last gesture, all nature and all soul. I do not speak of the title-role. I only know that it was a role and your role. I only know that a human being and Fate stood before me from beginning to end, such a masterpiece was the picture."

"But I shall not speak of individual things, because all the individualities combined to form a memorable whole. The children playing in the streets, the persons who drift in and out and mingle in the barroom, or the fight in the streets—are life itself, even to the roof-tops. But this is not stage management—the divine touch is surely upon things inanimate. It is thus that Steinlen paints in Paris."

"Every one in Germany should see your performance. Every one would talk in admiration and wonder of what they saw. I gladly acknowledge that I have rarely been filled with so great and true delight as that which I experienced through the wonderful art of your performance."

## RECEIVER FOR GERMAN COMPANY.

Justice McLean, in the Supreme Court on Dec. 21, granted an order for the voluntary dissolution of the New German Theatre Company, a New York corporation, which last year managed the Irving Place Theatre. Ludwig Zeisler, attorney for the company, was appointed receiver. Dr. M. Baumfeld was president and manager of the concern. Dr. Baumfeld is now manager of the German Theatre, Incorporated, a New Jersey corporation, which operates the New German Theatre at Fifty-ninth Street and Madison Avenue. Otto Weil now has the lease on the Irving Place Theatre. This company had no connection with the New German Theatre on Madison Avenue.

## COMEDY THEATRE STARTED.

Work on the new Comedy Theatre, to be erected on Forty-first Street, began last week. The old church building on the site is being demolished and construction work will start as soon as the ground is cleared. April 1 is the time set for the opening of the theatre.

## HAMMERSTEIN MORTGAGES LEASEHOLD.

Oscar Hammerstein has mortgaged his leasehold interest in the Belasco Theatre property, on Forty-second Street near Broadway, to Herman Wronckow for \$25,000. The mortgage was recorded on Dec. 21 in the Register's office.

## THE MATINEE GIRL.

SHE BECOMES FAR AND FOOLISH AS PLAYERS AND THE PLAY SUGGEST THEM.

Why Five Are Like Sennicks, as the Herald Square Girls Disclosed—Relative to The Battle—An Irish Newcomer Who Has Elvish Hair to Be Replaced—Woman's Philosophy of Acting.

Fires are like sennicks. No one is expected to tell the exact truth about them afterward. Last summer I sailed with a party on a short coast cruise and encountered a storm. Every person in that little party landed at some time over the rail in gales, doldrums, and variety. My eyes bore me witness of their abandonment.

Yet when at a hotel we were asked the two inevitable questions addressed to voyagers: "What kind of weather did you have?" and "Were you seasick?" every son and daughter of that party smiled sweetly and lied. Not one of them had been seasick. They said it without change of complexion or trembling of an eyelash. Their reality was monumental.

Staring at them and knowing that they were of only average wickedness and meanness, I sought for an explanation. I found it in the fact that they had forgotten. Forgetful with that strange case with which we let the unpleasant things drop out of our lives. The poet carried: "I am thankful now for the certain truth, that only the sweet remains."

The fire that snuffed out the old Herald Square Theatre as though some giant with fingers of flame had crushed it into cinders in a moment disclosed the usual varying views of an event, which caused Browning to write one of the longest stories ever written to prove that because of some mental antipathy as two persons ever see anything quite alike, and so proved that human tactlessness is valueless.

Did Jessie McCoy, of the wind and wonderfu Yama-Yama dance, faint or die she not?

Did somebody else grow hysterical?

Did some male person, suddenly loosed, really prance about in pajamas in the snow eddies and swear that he was the big chief of all the Indians at the Hippodrome?

Some witnesses say they did. Some say they did not. The persons of whom the tales are told are not sure. History will always be vague upon that point.

But as to one fact strangely all agree, that above screams and the sounds of hurrying feet, above the shrill of the fire whistle tearing a hole in the night silence, the orchestra kept on playing. Played loudly, played fast, played perhaps a little out of time, but played every one of the audience out of the auditorium, every performer off the stage and stumbling, crowding, praying, cursing, out of the stage door. It was as fine afeat as the playing of the band as a battlefield went down. Honor to the orchestra of the late Herald Square!

Wilton Lackaye is an apparently impromptu speech after the second act of The Battle expressed his own opinion of the vehicle provided for him. "Your appliances prove that the play fulfills that first mission of the drama, to entertain: but you will agree also that it has a sub-conscious injection of thought." A fair criticism of the play, and its star might have added that it is a "Lady or tiger" ending.

"How can one spend ten million dollars on the poor in New York without pauperizing them?" asks one of the players. Three of them undertake to answer, but admit that their answers are not watertight. They ask the fourth, and he says, "Why, certainly," and unrolls a large map. The audience on its tiptoes and agape, waiting for the answer, sees the curtain descend upon the muffled explanation of the man who claims to have given the ride. The player is in the star, and he sends across the footlights at the belated audience a mental wink.

There are in the play some biting lines. In the fine balance it sustains in its presentation of the arguments of capitalist as against laborer, the capitalist says: "Money is a drug that makes you forget the things you haven't got." Says he of the heroine who happens to be a female prig of the most unlovable sort: "What trouble a good woman can make in the world." Of those swift flashes of truth that illuminate the feminine mind while the most brilliant male is still stumbling slowly along the dark paths of "reason," a woman one asks, "That is true, but how did you know?" To which the woman replies, "I didn't know. I am a woman. I felt."

Elsie Ferguson, who has made her triumphant way out of the chorus, and, by successive steps to the rank of leading woman, made a good impression in *Pierre of the Plains* and a better in The Battle. In the last play she reminds her audience, quite unconsciously, I hope, of Maude Adams. There is a girlish vibrata midway of her vocal register that is Adamsian. An abrupt, angular gesture that suggests girlishly sharp elbow is another trick that catapulted memory back to the conquest by the first of the Lady Babes.

To Charles Abbe our thanks for tonic laughter. He was a deliciously droll East Side sport.

Joseph O'Mara told his countrymen before he left Old Ireland that he was coming to this country as a missionary to spread the gospel of Irish music. A clane and dancin purpose, Mr. O'Mara. And welcome to our shores. 'Tis the place for the ambitious and able. Madame Schumann-Heink will tell you that "Europe praiseth but America pays."

And yet Joseph O'Mara, Chauncey Olcott and Andrew Mack and Fiske O'Hara have been singing the same gospel to their profit and our pleasure for long. They are handsome men with limber legs. Oh, well! perhaps ye had a cold in the head and rheumatism in the legs, or neuralgia in the face. Anway, we must be cordial to visitors. Only we're not lyin' awake nights for fear ye'll steal the laurel wreaths off the brows of Olcott, or Mack, or O'Hara, at all, at all!

Maudie Odell says: "I am dressing in Love Watcher exactly the way I like to dress. My gowns are black and white. It is a combination with endless variations, and in my opinion always finely effective. When I'm asked what is my favorite color, I reply: 'I don't have a favorite color. My favorite colors are black and white.'

Mary Garden, always epigrammatic, says: "I dress in the evening for my hair and skin. In the afternoon for my eyes." Yellows and grays she chooses for evening wear because they "agree" with her complexion and hair. "Royal blue always for afternoon costumes because my eyes are blue," is her dictum sartorial.

Concerning gospels, that exotic beauty, Lina Cavalieri, of Rome and Paris and latterly of New York, whom certain critics have declared "the most beautiful woman in the world," before departing next week for a tour of Mexico in opera, will open an "atelier of beauty" on Fifth Avenue. There will be sold cosmetics which are the short cut to beauty.

Lillian Russell, importuned to open a shop on Fifth Avenue, considered the plan for a time, but abandoned it because she concluded: "A New York shopkeeper can't operate from San Francisco." That objection the pliant Roman has met by placing in charge of her atelier a competent relative.

On tour Aphie James is being invited by the critics to open a school of elocution to teach stars and other leading women how to read their lines approximately as well as she reads her

## PERSONAL.



ELLIOTT.—Maxine Elliott will open her new theatre to-morrow night, by appearing in Marion Fairfax's new play, *The Chapron*. Miss Elliott has personally supervised every detail of the orchestra.

LUNDOW.—Henry Lundow made his first appearance as Edgar Allan Poe in George Bassett's new play, *The Raven*, at Annapolis, Md., on Dec. 22.

COON.—Mrs. Madge Carr Cook returned to New York on the Kaiser Wilhelm der Grosse last Wednesday, after almost two years abroad. She will spend Christmas with Eleanor Robson in Chattanooga.

VINSON.—George Sylvester Vinson, co-author with Edgar Allan Woolf of *The Vampire*, returned from Europe last Wednesday. He announced that the play would soon be produced in Germany, Hungary and Italy.

ALLIX.—Viola Allen will be presented this season in a new play, *The White Sister*, by F. Marion Crawford. The opening performance will be on Jan. 25.

TEMPEST.—Maria Tempest will appear at the Comedy Theatre, London, on Jan. 9, in W. Somervell Vaughan's new play, *Penelope*.

WALSH.—Blanche Walsh, it is reported, has purchased an estate of 100 acres near Richmond, Va., where she will make her home in the future.

LISTON.—Hudson Liston underwent an operation on his eyes a few days ago, at the Polyclinic Hospital, Thirty-fourth Street near Second Avenue, and is reported to be progressing favorably. He would be pleased to receive visits from any of his old friends.

WAYNE-KNOX.—Justina Wayne, who has been playing successfully in The Prince Chap in Australia, has as a companion and guest Mary Keogh, of the same company, for visits to relatives in Seattle, Portland and San Francisco. Miss Keogh will then leave for Denver to spend some time with her mother, and later Miss Wayne will visit her in that city, both finally coming to New York together.

GARON.—Grace George has begun rehearsals of a new play by Thompson Buchanan, and will open in Milwaukee on Jan. 7.

POLLOCK.—Channing Pollock's latest play, now called *Such a Little Queen*, has been purchased by Henry B. Harris for production next Fall.

DOCKSTADER.—Lew Dockstader spent last week in New York. His minstrel company laid off for a week, but will start on tour again after the holidays.

WILLIAMS.—Hattie Williams, at the end of her engagement in *Fluffy Buffles*, will be starred in a "straight" comedy, by Alexander Binson, author of *The Masked Ball* and *On and Off*.

own. They speak of her voice and enunciation in superlatives. With Western boldness they say: "There isn't a woman on the stage who compares with her in the use of the voice. Most of her contemporaries excel in the abuse of it."

The Professional Woman's League receives occasional greeting from its popular former president, Mrs. Susanne Westford. Mrs. Westford on a Western tour with *Fifty Miles* from Boston varies her spoken lines by a song, "Ain't It Awful?" The long-lived "Mabel" has been amputated.



## NEWS FROM CHICAGO.

OCCURRENCES IN LOCAL PLAYHOUSES DURING CHRISTMAS WEEK

Nearly a Hero—The Mimic World—Harry Lauder's Success—Divorces—Romeo and Juliet Productions in Stock—Colburn's Gossip.

(Special to *The Mirror*.)

CHICAGO, Dec. 28.—Sam Bernard began a month's engagement at the Garrick last week in *Nearly a Hero*, and his popularity filled the theatre at the opening in spite of the Christmas flow of money to the shopping district. His part of the near-hero seemed to satisfy his most expectant admirers. He has a number of good songs, and in response to continued applause he made a characteristic curtain speech followed by a recitation of a Christmas poem which was so timely and so nicely done that it became the biggest hit of the performance. In Mr. Bernard's company Grace La Rue was conspicuously graceful and clever, and Adele Lewis made her burlesque matinee girl, imitating Ethel Barrymore, a popular success. The big oriental concerted number in the first act was encored several times. The production was handsomely staged. In the company are Sam Edwards, Florence Girard, Phil Riley, Joseph E. Miller, Barrell Bar Barretto, Minerva Cordova and Daisy Leon.

The Mimic World has been recognized as a good big "show" at the Auditorium. The spring song dance of Gertrude Hoffman was evidently regarded by the audience as a gentle and graceful revelation of the female form, since it was most enthusiastically applauded. The Salome dance which followed, with more clothes, was less successful, evidently on account of its morbid revel. Miss Hoffman's imitations grew on the audience. The last one was the best, and a hit. George W. Monroe was never more successful. He added a great deal to the life as well as laughter of the production. Will West in the Skinner imitation was excellent, as usual, and his song, "Monte Carlo Town," was one of the most popular. Elizabeth Brice, pretty, amiable and clever as the merry widow; Walter Lawrence as Danilo, and Bert von Klein in the Yankee Doodle role contributed observably to the general success of the "review." Most of the music was pleasing and the production was properly handsome and elaborate. The Apache dance was apparently not understood, and it never would be missed.

Harry Lauder marched up Michigan Boulevard one fine day last week, with a procession of bands and Scotchmen ahead of him. He was on his way from the station to Orchestra Hall, where he began a short engagement Wednesday. He was the first theatrical attraction to appear in Orchestra Hall, the home of the famous Thanhouser organization of musicians, and represented, as Sara Bernhardt in her tent tour did, an independent determination to entertain the American public in spite of the theatrical syndicate. If Mr. Lauder is an example of gifted people who cannot get on with the vaudeville syndicate, the public is missing a great deal, for Mr. Lauder proved himself fully as good as his reputation led us to expect. His characterizations were complete and true, and they were recognized with great applause. He did the foolish boy, besides his other famous songs, and it was conceded that this achievement alone entitled him to his prominence. On the bill with Mr. Lauder are Willy Zimmerman, whose imitation of famous composer-directors were of similar excellence to Mr. Lauder's characters, and fully appreciated; Vasco, the "mad musician," who got some of the most emphatic applause of the evening; Virginia Vervell, singing Scottish songs; the Three Constantine Sisters; Admett and Taylor, whose good vocal and instrumental music was applauded, and the Japanese valancing act of Yamamoto and Koyoshi. Mr. Lauder and company will return to Orchestra Hall for two performances New Year's Day.

Grace George, again at the Grand in Divorces, is winning the same praise from the press as before. She has as good a company as last season, with Frank Worthing as Henri, Max Freeman as the waiter, Henry Miller, Jr., as Gratignac, Frederic Eastman as Claynac, Charles Stanley as Bastien, Jewel Power as Josephine, Ruth Benson as the widow, Evelyn Carter Cartington as Madame Valfontaine. Miss George is meeting with the same success as last season.

The Newlyweds and Their Baby will be at the Auditorium on Jan. 14. The Talk of New York, with Victor Moore, will be the bill beginning Jan. 3.

Otis Skinner will return to the Grand Opera House on Jan. 4 in *The Honor of the Family*, with the advantage of most attractive memories of both star and play.

Trizle Prigana may head the musical stock company at the Garden Theatre, where Manager Thomas Noonan has clinched with *The Winning Miss* in a final struggle for popularity. The new version was to have been ready Christmas, but was postponed for a week or two on account of Mr. Noonan's search for a star to appear with Frank Morgan. Ben Teal and Aaron Hoffman have returned to New York, and Mr. Noonan himself is in charge of rehearsals. The extraordinary beauty of the theatre continues to attract attention.

The Fair Towhead, a burletta, was given by members of Elsie Janis' Fair Co-Ed company at a dance, Christmas supper and tree celebration in her honor.

Illness caused the retirement of Robert McKey from Mr. Crane's Father and the Boys' company.

Jeanette Lowrie, in first entrance with her back almost against a new park door, managed cleverly to win approval from a big audience midweek at the Majestic. She seemed a little at a loss without full stage to roam in, but she "made good."

Mabel Sinclair, the English ventriloquist, succeeded with her voice-throwing and singing at the Olympic Music Hall, but it was evident that her merry automaton quip would have to be sharpened for American audiences.

A glimpse of *The Straight Road* at the Great Northern last week revealed Minnie Victorson doing Moll sincerely with sufficient emotional strength. Joseph Slayton was a good Bill Hubbard, and Helen Starr a capital Rosy Grady.

Christmas greeting is acknowledged from William Josey, leading man and author of *The Land that God Forgot*, *The Vampire*, *The End of the Trail* and other plays.

Forty years of wedded life were commemorated by Mr. and Mrs. Fred Wildman, of this city, on Dec. 19. Mr. Wildman and Clara Strickland were married while Mr. Wildman was managing a company of his own, a few years after the Civil War. Their long, happy and prosperous union is a good refutation of the too-ready-believed opinion that theatrical marriages are not successful, for Mrs. Wildman was a professional. They have lived in Chicago for a quarter of a century. A circle of friends extending across the continent will wish them a happy new year and many of them.

Manager Edward J. Sullivan, of the Student Theatre, set go the tiller long enough to hurry home to Portland, Me., for the holidays. Meantime George Ade Davis is acting manager as well as press director, with a lively interest in his uncle's play.

Bert Lane Perry, treasurer of the Illinois Theatre, and Mrs. Clara Bray were married on Dec. 21 at the farm of Manager Will J. Davis, nearby in Indiana. Mr. Perry, formerly of the Davidson, Milwaukee, has been in the box-office of the Illinois several seasons. Mrs. Perry is a young society woman of this city.

The Romeo and Juliet production at the Auditorium by the Chicago Musical College School of Opera had the same surprising excellence that has characterized all of this college's public achievements with amateur talent. They have a professional ease and tempo, together with a completeness, which make them thoroughly enjoyable entertainments. John B. Miller as Romeo, Leonora Allen as Juliet, Arthur Middleton as the Friar, were most successful. Miss Allen, who is very young, sang finely and won especial praise from

the critics for acting. Clara Katzenberger especially interested the big audience with a rich voice as the Page. Madge Miller as the Nurse, Seth Gordon as Mercutio, Thomas Lewis as Capulet, Morgan Jones as Tybalt, and Frederick McNeer as Paris were all praised in the reviews. There were more than 100 pupils in the production.

Fanchon, at the College last week, seemed an irresistible bill for the holiday crowds northwest. The big theatre was filled to the last row Saturday afternoon. Thais Magrane outlined the character of Fanchon clearly enough, and now and then added a true Maggie Mitchell impulse. Albert Morrison was a handsome Landray, and the spirited, romantic way he played young gentleman pleased the audience thoroughly. Morris McHugh playing Didier for as much laughter as possible, succeeded surprisingly.

Adelaide Klein varied her usual round of roles at the Bush Temple last week in *Love, Law and Money*, an English play about a marriage across the border in Scotland, by playing an elderly woman. The dignity and sorrow of the character were evinced with a sincerity and natural demeanor that won her many curtain calls. George Allison drew a true English character as Sir Wilfrid Armitage, and was equally successful in the old as in the young Sir Wilfrid. Mark Kent gave a good performance of Colonel Royden, and Alice Butler was excellent as usual as Miss McLain. The theatre was completely filled Saturday.

Felix Fantus, a young comedian and character actor of this city, who has been playing the Frenchman in *A Knight for a Day* since the opening of the New York engagement, is preparing to go into vaudeville at the close of the season. He will play a German character in a little play written for him by Guy Steeley, author of *The Storks and Forbidden Land*, and another Chicago newspaper man.

Ben Atwell, formerly city editor of the *Evening Journal*, is in charge of Manager Noonan's press bureau at the Garden Theatre.

William J. Bauman, a recent addition to the Thanhouser Stock at the Bush Temple, is making his first appearance this week as the messenger in *The Message from Mars*.

The first local stock production of *Beau Brummel* will take place next at the Bush Temple, with George Allison as Beau. Manager Thanhouser has the Mansfield script and is making special preparations for a rich production.

Arnold Daly in *Pickpockets* comes to the Grand Opera House after Otis Skinner.

Henrietta Crozman will be at the Majestic on Jan. 4 in a little play called *Peggy O'Connor*. Williams and Walker are due at the Great Northern next Sunday, Jan. 3.

Rert Leslie, a strong attraction here for several seasons in vaudeville, is in Hattie Williams' Fluffy Ruffles company at the Illinois.

The bills this week: Garrick, Sam Bernard in *Nearly a Hero*; Grand, Grace George; Studabaker, Elsie Janis in *The Co-ed*; Illinois, Hattie Williams in *Fluffy Ruffles*; Auditorium, The Mimic World; Orchestra Hall, Harry Lauder; International, The Mikado; Chicago Opera House, The Melting Pot, with Walker White-side; Powers, W. H. Crane; Colonial, The New York Idea; Great Northern, Me, Him and I; National Theatre, Three Twins; Bush Temple, The Message from Mars; Princess, A Stubborn Cinderella; La Salle, A Girl at the Helm; Whity, A Broken Idol; Columbus, Mildred Holland; College, A Stranger in a Strange Land; People's Sky Farm; Marlowe, The Village Postmaster; Bijou, The Gambler of the West; Alhambra, Convict 999; Academy, The Creole Slave's Revenge; Criterion, Tennessee Tess.

Tom Davis' Trio, Elizabeth Murray, and Vinie Daly are on the Olympic bill this week.

Anna Laughlin is at the Majestic this week in a sketch with Joseph Howard, the composer. The Seven Hobos are back again. Jane Court hope and company are seen in Frank Ferguson's big little melodrama, *Lucky Jim*.

Otis Colburn.

### REVIEWS OF NEW PLAYS.

(Continued from page 2.)

story" for the first time. At least, that was the sensation until Mr. Moffett's denial that he was trying to preach, teach or scold anybody. He admitted, however, that he was merely trying to provide an agreeable evening's entertainment—that he had no other object in view—and such an explanation, so exactly in the class with one of George Cohen's curtain speech curios, was ill-chosen. With a lesson to teach, a cause to advance or an evil to mend, a play of Mr. Moffett's, Mr. Klein's or Mr. Broadhurst's would be sure of a critical, serious bearing, such as one seldom gives to the "merely an agreeable evening's entertainment" type. For the latter one can always rely on Mr. Ziegfeld, Mr. Ryley or Mr. Cohan, but for the former the sponsors are not too numerous—so few, in truth, that to their ranks Mr. Moffett would be a welcome recruit. So one doesn't like to believe that he hasn't a serious object. The Battle and Salvation Nell, in a class because they make poverty interesting and not revolting, as *The Regeneration* did, prove that Mr. Moffett, as well as Mr. Sheldon, can teach a lesson and provide "an agreeable evening's entertainment" at the same time. This is the story:

The Battle tells the story of a many times millionaire, John J. Haggleton, whose wife, many years before the play opens, had left him, taking with her their young son, because she disapproved of his method of acquiring wealth. When the son is twenty-six the father dies, leaving nothing but a wretched tenement-dweller on the lower East Side, and imbued with strong ideas relative to Capital and Labor, the heritage from his mother, who has died. In an effort to gain the love of his son, unscrupulous, Haggleton comes down to the tenement quarter and, shoulder to shoulder, works with the boy, although not always patient with the younger man's ideas as to "monopolies" and "trusts." With their efforts to help the boy start a sort of improved baking concern, and succeed so well that they kill, in opposition to the similar concerns in the district. Here starts the battle in the boy, between the love of money-getting, inherited from and aroused by his father, and the ideals nurtured in him by his mother's memory. The latter appear to win, and a happy combination of the boy's ideals and the father's money promises some amelioration of the East Side's wretchedness after the fall of the final curtain.

Since Trilby, Mr. Lackaye's stays on Broadway have not been long or frequent, and his acting as Haggleton proves that this is New York's loss. With so much money and so little love, his Haggleton was so admirably done that, in this instance, the sympathy went toward maligned Capital and only an indifferent quantity to Labor. H. B. Warner was an excellent Phillip and succeeded more nearly than ever before since his coming here in appearing an American and acting like one. One can't remember a time when E. M. Holland didn't please, and his Gentle is the latest addition to a long and memorable list of artistic characterizations. Gerald Griffin acted Moran carefully and in a part in which the temptation to melodrama was stronger than in any other of the cast, succeeded best because he did not overdo. Charles Abbe as Joe was often funny. The two women's roles are thankless affairs. In one, Elsie Ferguson lacked the chance to make good the promise she made in *Pierre of the Plains*; in the other Josephine Victor was sweet and remarkably pretty and well-gowned for a young woman engaged in tenement district nursing. Milton Pollock filled a smaller part adequately, and a little girl in the first act, Olive McVine, was realistically simlike.

If one sees *The Battle* one will obtain "an agreeable evening's entertainment," and a lesson, despite Mr. Moffett's declaration to the contrary.

Grand Street—Opium Smugglers of 'Frisco.

Melodrama, in four acts, by John Oliver. Produced Dec. 21. (A. H. Woods, manager.)

Sol Solomon ..... Harry Fields

Lieutenant Robert Clifton ..... H. W. Pemberton

Nelson Eastman ..... George Earle

Harvey Cook ..... Joseph W. Hallick

Li Ling Foo ..... Morris Burr

Tom McNab ..... Edward Nanshy

John Lee ..... Joe Welch

Charlie ..... Barney McCormick

Mary Patterson ..... Grace Vinton

Veronica Campbell ..... Lynda Marie

Lena Schmidt ..... Adele St. Alva

The play's full title, well worth quoting, is *The Opium Smugglers of 'Frisco*; or, the Crime of a Beautiful Organized Fleet. The story is told in story up to this point, and in titles has been most colorful, and the author, as far as we know, has no reason to be ashamed of either title or play. The story is exciting. A dashing band of San Francisco opium smugglers, led by Veronica Campbell (an "opium fiend," apparently, although her radiant appearance suggests no such vice) and Li Ling Foo, a cunning Chinaman, is being sought by Nelson Eastman, of the United States Secret Service, and the assistance of Lieutenant Robert Clifton, of Uncle Sam's navy. Clifton is in love with Veronica's daughter, Mary. The latter is warned that unless he ceases his efforts to run down the band the girl will be killed. Four acts are required for Mary's rescue (she is constantly being recaptured), but the hero obtains such invaluable aid from Sol Solomon, a Hebrew detective, that in the end she is restored to safety to the Lieutenant's arms, the crafty Chinaman is killed, and Veronica, as the curtain falls, is soon manaced to a detective, prior to her departure for good. The audience seems to like Veronica, despite the fact that she was under the influence of opium, she might be the most sordid person. It was really bad of her, of course, to be so generous in pinning on the breasts of all who thwarted her the emblem of the Flower of Death, a large, very red poppy which, worn in the streets of Chinatown, meant that its wearer was most certain to be stabbed in the back with a poisoned dagger or knocked on the head with a cleaver. But George E. Shubert, the wise old warden, was a good fellow, and he obtained a pretty woman when it sees one.

The hardest work of the performance falls on Harry Fields, as the much disguised detective. Mr. Fields was excellent—very funny in his Hebrew impersonations and songs, manly and convincing when, out of disguise, he was the good-looking young Solomon. While doing "straight" work, the methods of Mr. Fields often suggest William Collier. H. W. Pemberton was a stalwart young naval officer, and George Earle was very good as the heroine's father. The crafty Chinaman was well done by Morris Burr. Joseph Hallick as Harvey Cook, disliked at first for his share in the villainy but winning back sympathy for his aid to the hero later, when he "reformed," was admirable. Edward Nanshy played a character part well. The heroine was Grace Vinton, who had little to do save allow herself to be rescued, and that she accomplished gracefully. Lynda Marie, as Veronica, does some really creditable acting, and many of her best scenes brought out hearty applause from the discriminating in the audience. Addie St. Alva, as Lena the cook, was funny and interpolated an amusing specialty in the third act.

The Opium Smugglers is well worth seeing (if one likes melodrama, and who doesn't once in a while?) if only for the excellent work contributed by Mr. Fields and Miss Marie.

### Broadway—Peggy Macrae.

Comedy, with music, by Patrick Bidwell. (Brooks and Dingwall, managers.)

Barry Trevor	Joseph O'Mara
Sir Lawrence Borthwick	Percy F. Leach
Captain De La Cour	Marc MacDermott
Lovely Rita	Marcus Moriarty
Alexander McDonald	John D. O'Hara
Michael Donegan	Dan Fitzgerald
Rampton	Arthur Wynne
Priest	Fred A. Corlies
Patay	C. B. Waters
Mike	Ed. Cahill
The Lady Margaret O'Driscoll (Peggy)	Adrienne Augarde
Madame De La Cour	Corah Adams
The Hon. Emily Pryor	Belle Daube
Maire	Jennie Lamont
Molly Cafferty	Katherine Moran
Nora	John Waters
Cathleen	Stella Baker
Mrs. Ryan	Miramur Cordes

Lady Margaret O'Driscoll, on her seventeenth birthday, goes to the home of her foster mother, Maire Cafferty, at the edge of Donkey Fair, to spend the day in freedom. On that day she has agreed to marry her cousin, Captain De la Cour, if at the end of five years she has not married some one else. She does not, however, meet Barry Trevor and his English friend, Sir Lawrence Borthwick. Maire has been courting Alexander McDonald, the O'Driscoll's Scotch major-domo, and has almost brought him to the altar. He fails her at the last moment, and Lady Margaret, calling her a "much country wench" with Barry Trevor, with Sir Lawrence as the priest. When the ceremony is over the young people discover that a real priest and not Lawrence has married them. Lord Merton will have none of her husband and he goes away with the soldiers to be killed to free her. Five years later he returns, quite alive, and disguised as a soldier, in search of his Peggy Macrae. Being told that she has disappeared he permits himself to be recognized as Barry Trevor and falls in love with Lady Margaret. At the moment when her ladyship is about to be called upon to keep her contract with her cousin, she tells Barry that she is Peggy Macrae and that ends the story.

The simple little play is wholesome, entertaining and well staged. Its music is consistently in keeping with the spirit of the comedy—made up of old airs either in their original form or embellished without loss of quality. The lyrics, some of them Tom Moore's and all of them Irish in spirit, are intelligent and pleasing.

There is considerable humor in the lines and in the character drawing. A successful run is assured for the piece.

Joseph O'Mara in the principal role of Barry has an excellent voice, full of expression and well controlled. His rendering of the plaintive ballads, and particularly of "The West's Awake" and "The Wearing of the Green" is worth hearing, aside from the rest of the entertainment. As an actor he falls short of several American Irish stars that play in the popular priced houses, but his voice is good enough to counteract the effect of his artificial gestures and manners. Adrienne Augarde in the title role is winsome and sweet, and a good actress, but her singing voice is not to be recommended to sensitive ears. John D. O'Hara as the canny Scot is very good, both as a character actor and the singer of one character song, "Scotland Ye Ken." Percy F. Leach as Sir Lawrence does well in a foolish role, and Marc MacDermott is a satisfactory Frenchman. Dan Fitzgerald as the hereditary piper who cannot pipe does some good characterization. Arthur Wynne as Rampton, a sergeant, acts well and sings a couple of songs in excellent voice. Katherine Moran, who plays a colleen, is also a good singer who can act as well. Corah Adams does Madame de la Cour satisfactorily, while Belle Daube as Emily, Sir Lawrence's sweetheart, is affected and hard in her acting. Jennie Lamont is excellent as Maire, the Widow Cafferty. Marcus Moriarty as a lawyer and C. B. Waters as a village boy are conventional.

As a matter of record, the songs are given.

"Doubtful Fair"; "The Colors of the

## THE ACTORS' SOCIETY.

SECRETARY SEYBOLT TALKS OF THE PAST AND THE OUTLOOK.

The Year's Work—Some New Features—The Hoped for Abolition of the Commission for Procuring Engagements—General News of Members—Greatly Exaggerated Reports as to the Number of Actors Unemployed at This Time.

There isn't a busier man between the Academy of Music and the Circle Theatre than George Seybolt, secretary and man-at-the-helm of the Actors' Society, and it required the most brazen effrontery and painstaking tact on the part of *The Mirror* representative to obtain an opportunity to question him regarding the society's accomplishments of the past year and its hopes for the new year just beginning. Finally, at his desk, amid interruptions from actors, managers and the telephone, Mr. Seybolt was cornered and set hospitably while *The Mirror* man aimed a fusillade of questions at him. Mr. Seybolt neither flinched nor lost his temper. Instead, with the good-nature that has made him so popular with the profession, he wished the interviewer a happy new year.

In reply to *The Mirror* representative's question as to what he thought of the statements that have lately appeared in many papers relative to the great numbers of actors out of engagements, Mr. Seybolt declared his belief that the reports had been much exaggerated. The statement of one paper that there were 10,000 actors out of employment was as absurd as that of another which placed the number of idle actors at 30,000. "In my opinion," said Mr. Seybolt, "there are not more than 30,000 actors in the profession. We find at the present time that when we require good actors and actresses to satisfy the particular manager, they are as difficult to obtain as a good play."

Regettting the lack of business acumen among the players, Mr. Seybolt said that if professionals were more business-like in their methods they would be more prosperous. "Not to end the old year kicking," amended the society's secretary, apologetically, "but you will be surprised when I tell you that not one actor in ten carries a lead pencil with which to make notes, few of them notify agents of their changes of address, and many of them have difficulty in remembering their own telephone numbers. Ask for the latter, and nine times out of ten they'll tell you that they'll 'look it up and send it to you.' I would like to suggest that professionals who are idle in the Summer give their services ( gratis, if they are not able to obtain a salary) to some good business house and so learn something of business methods. I did it some years ago with the Westinghouse Electric people, and found that it did me a great deal of good, in addition to supplying me with funds with which to enjoy a pleasant Summer vacation before returning to the profession."

*The Mirror* representative asked if the society since its establishment had been a paying proposition.

Mr. Seybolt replied: "Not a money-making proposition, but it has proved of invaluable aid to the profession. In addition to supplying players with a permanent New York address and business headquarters, the society's agency has been a wonderful success in bringing together capable actors and actresses and managers representing the most reputable in the business. Here the player is always sure of a welcome. We now have 1,000 members, with the prospects of many more, with the inducements we offer, as the profession becomes familiar with the means of aid the society offers them. I know of no association wherein a member receives so much for so little money."

Here Mr. Seybolt recalled the first object of the society: "To promote and improve the actor's calling and its conditions by mutual benefit and dramatic, artistic, economic and social means." The motto of the society is "Equity," meaning fair dealing in all transactions.

"During the year just ended," continued Mr. Seybolt, "we have averaged sixty engagements a month through our engagement department, and this number could be greatly increased if the entire profession would make it a point to keep us posted when they are available for engagements. Their failure to do so is due merely to carelessness, but the sending of a post-card bearing the desired information would be sufficient, and one would think that the players would be only too glad to avail themselves of the privilege. If the profession as a whole had one place in New York where their addresses could be registered and the managers came to recognize such an office as an authoritative source of information concerning its clients, mutual benefit would accrue. No office is better equipped for such a purpose than that of our society. We have been the means, also, of collecting about \$6,000 for salaries earned and unpaid by delinquent managers, and so have saved our members many thousands in lawsuits. We have improved the sanitary conditions of theatres, on the actors' side of the footlights, all over the country. We own the building we now occupy, valued at \$50,000, and we have a library of over 3,000 volumes."

"During the year to come the society hopes to be of even greater use to its members and the profession. While at the present time, in order to pay our office expenses, we are compelled to ask commissions on the engagements we procure, we hope before long to be enabled to run this branch of the society's work at no cost to the actor. With the dues coming in from an enlarged membership list, together with the rents from tenants who now share our building, we should be able to cover our running expenses. We now have two tenants, with room for more."

"The space we have to offer, in this connection, can be admirably used by three distinct branches of the theatrical business, and I hope to have all three in here before another year has passed. We would consider, in fact we are soliciting, propositions for the installation of a play bureau, a vaudeville booking office, and a musical branch of the engagement department. To any one interested in the installation of a play bureau here we would be able to offer several inducements, which would practically amount to starting a man in the business, with his capabilities as his capital and our office facilities, from desk room to telephone, as his aids. We have considered the matter and are willing to entertain propositions from reputable sources, leading to the establishment of a play bureau, in addition to the other channels of work already covered by the society, as well as the inauguration of a vaudeville office and musical agency."

"During the past year the society has profited by two benefits, the regular benefit in April and President Wise's benefit matinee of A Gentleman from Mississippi in November. During the holidays we inaugurated another scheme in which I hope to interest our members. On Thanksgiving Day I took a little company down to Pittston, Pa., and played at Piney Ridge for two performances. The success of the performances was wholly artistic, but rich in experience. Benefited by our experience, I took another company to Ashbury Park Christmas Day and gave the same play twice with enough pecuniary success to lead us to believe that we have found another admirable plan for adding to the society's treasury. With our members generously donating their services we could fill many holiday engagements in the small outlying cities and make the profits a gift to the society."

Here the telephone set up an awful clatter, the group of actors waiting to see Mr. Seybolt became impatient, and *The Mirror* man withdrew after a handshake from Mr. Seybolt so hearty that for a time he was in doubt whether he would be able to write this interview, not being, unfortunately, ambidexterous.

In passing, Mr. Seybolt was too modest to tell his interviewer that in the month preceding his taking hold of the reins two engagements were the

record of the engagement department. A jump to an average of sixty a month reflects credit on Mr. Seybolt's management and should be a matter for congratulation by the society's members and friends.

Kate Fletcher has been engaged to create a part in Cariotta Nilson's new play, to be produced shortly.

Edward McWade is in Washington, called there by the death of his mother.

Frederick Montague has been engaged by H. H. Sothern for his production of Hamlet.

John F. Ward is playing Barnaby in Babes in Toyland. His wife, Ida Ward, is playing Mrs. Piper.

Emile Collins has been engaged to play Toby in the number three company of Polly of the Circus, playing Southern territory.

Edwin Harcourt has returned to the profession after five years of ostrich farming in Arizona and Cuba.

Walter R. Seymour is doing some excellent work with A. B. Morrison's new stock company at the Jefferson Theatre, Memphis.

The following managers transacted business through the society during the week: Liebler and Company, Watson, Hutchings and Edwards, Charles Frohman, Seavall Collins, W. G. Calvin, Harry Leighton, Benjamin Chaplin, Brady and Grinner, E. A. Boife, and Oiga Nethersole.

The monthly meeting of the society will be held Sunday evening, Jan. 10, and a distinguished playwright is to address the members. The regular meeting of the Board of Directors will take place January 11 at 3 P.M.

### AMERICAN OPERA CONTEST.

Gatti-Casazza announced last week the details of the contest recently established by the Metropolitan Opera Company for the best opera by an American composer. The winner of the contest, which will extend from Dec. 20, 1908, to Sept. 15, 1910, will receive a prize of \$10,000. The rules of the contest are:

The composer must be a native citizen of the United States of America; his residence is immaterial.

The opera must be what is known commonly as grand opera.

The entire performance, including intermissions, must not exceed three and one-quarter hours.

The libretto must be in English. If it is an adaptation of any existing literary work, it must be a new adaptation.

The contest opens on Dec. 20, 1908, and closes on Sept. 15, 1910.

All scores must be anonymous, containing a mark of identification corresponding with an identical mark on a sealed envelope containing the names of the composer and librettist.

The award will be made by a jury of recognized authorities, selected by the Board of Directors of the Metropolitan Opera Company.

The agreement of at least two-thirds of the jury is necessary for a decision, and the jury may reopen the contest for a period of eighteen months.

The opera receiving the award will be staged by the Metropolitan Opera Company in New York the season following the making of the award.

The opera company shall be entitled for itself and its affiliated theatres to the exclusive performing rights in the United States, Canada, Mexico, and Mexico, for a period of five years after the first performance, without payment of any royalties. The opera company reserves the option to extend the exclusive performing rights from year to year for a further period of five years upon payment of stipulated royalties.

Any other opera submitted may be selected by the opera company, in which event the opera company reserves all its option exclusive performing rights in the United States, Canada, Mexico, and Cuba for a period of seven years after the award upon payment of stipulated royalties.

### MARGARET ANGLIN'S PLANS.

The following letter has been received from Louis Nethersole, dated Adelaide, Nov. 3:

Miss Anglin's Melbourne season closed gloriously last Thursday night, when she played Twelfth Night before an audience that overflowed the theatre. Of all the plays that Miss Anglin presented in Melbourne *The Merry Wives of Windsor* and *Twelfth Night* were the most successful, and received the greatest receipts than any of the others. I should say that a good Shakespearean company with some of the comedies would top a gold mine in this country. Miss Anglin opened her season here last Saturday night with *The Thief*, and enjoyed the same flattering reception as in Melbourne and Sydney. After two weeks here she returns to Sydney for her farewell. Although it is not her intention to act after she leaves Sydney until next September, when she comes in Boston with *The Adventures of Huckleberry Finn*, Miss Anglin will be by no means inactive, as she will devote much of her time when in Europe to the perfecting of her future plans, part of which will include a season in London year after next. There is no doubt but that Miss Anglin will return to Australia at some future date, and it is equally sure that her reception will be warm, because her art has received cordial recognition.

Henry Kolker, who will now be with Miss Anglin at Christmas, has decided to remain in Australia for a further six months for the purpose of starring under the direction of J. C. Williamson. He will appear in several of the late Richard Mansfield's repertory plays, but his first production will be *The Devil*, of which he has secured a version.

### AMUSEMENT COMPANIES INCORPORATED.

The following amusement companies filed articles of incorporation with the Secretary of State at Albany the past week: The World Moving Sporting Picture Company, Brooklyn; capital, \$1,500; directors, Nicholas B. Riley and Charles B. Regan, Brooklyn, and Simon Flaherty, New York. Haverhill Amusement Company, New York; capital, \$6,000; directors, Edward Welsh, David Steinhardt, and Maurice M. Cohen, New York city. Chemung Amusement Company, Elmira; capital, \$6,500; directors, Frank E. Tripp, George W. Middleton, and John F. Murtough, Elmira, N. Y. Atlan Booking Circuit, New York; capital, \$50,000; directors, William Rosen, Victor D. Levitt, and Bernard A. Myers, New York city. Illustration Amusement Company, North Pelham, Westchester County, N. Y.; capital, \$5,000; directors, Harris B. Rothkowitz, Leo P. De Lomen, and George C. Rupert, New York city. The Theatrical Shoe Manufacturing Company, New York, has also been incorporated, with a capital of \$2,000 and these directors: Abraham Schwartz, Louis Cohen, and Louis Witkowski, New York city.

### PRODUCERS DISAGREE WITH PAINTERS.

Learning that a body of scene painters in New York had applied to Congress to increase the duty on scenery several hundred per cent, and to revoke the present privilege of bringing scenery into America under a bond for six months, with the privilege of renewal of the bond for the same length of time, Ligon Johnson, the general counsel for the National Association of Theatrical Producing Managers, on behalf of the association, went to Washington last week and asked that the Committee on Ways and Means of the House of Representatives set the matter for a hearing in order that the theatrical producers might be present and lay their side of the case before the committee. The latter, however, determined to make no further engagements, and consequently the Managers Association has appeared in the matter through a brief submitted by Mr. Johnson, as has also the Metropolitan Opera Company through its attorney, Mr. Burkam.

### ARTISTIC PLAY CATALOGUE.

The American Play Company has just issued its annual catalogue, a handsome volume of 220 pages. Its value as a catalogue is no greater than its importance as a reference book, for it contains the original casts of all plays handled by the American Play Company. There is a complete index. The printing was done by the Gorick Art Press, on Sixth Avenue.

### GEORGE NYMANUS NEWLYWED.

George McManna, the cartoonist, creator of "The Newlyweds," "Panhandle Pete" and other well-known personages, was married last Wednesday to Florence Berger, the original of "Mrs. Newlywed" and formerly a member of the Panhandle Pete company. The ceremony was performed at the Hotel Belvedere by the Rev. Arthur C. McMillan, of Yonkers.

## THE DRAMA IN ITALY.

### AN INTERESTING RESUME OF THE STAGE IN ROME AND OTHER CITIES.

A Political Satire—A Striking One-Act Play—French Authors Offend by Taking One of Goldoni's Titles—Rebel Not a Success—Bracco's Nini Enthusiastically Received at the Argentina Theatre—A Vile Drama Applauded.

(Special Correspondence of *The Mirror*.)

ROME, Dec. 17.—I hear from Turin that a political satire called *The King*, written by De Fiora, Arene and Carillavet, has been a great and unexpected success, one of those successes which fill a theatre for months and revive the failing fortunes of a season. So little was expected of this piece that it had not even been announced on the big programme. Much of its success is certainly due to its translator, Signor Bertoldi.

The public was diffident at first, but before the end of the first act its success was assured, and the good impression increased in the second act, which was not equal to the earlier acts. This comedy is interesting and amusing. It is also full of wit and bons mots. Altogether it is a clever satire, full of sharp sayings and sparkling wit.

The plot surrounds a certain Boudier, a rich industrial who has sprung from the people and has become a Socialist Deputy of the French Chamber. He is vain and ambitious, and one of his dreams is to be received by the King of Savaria, who is on a visit to the French Republic. This king is a follower of women, and among his many favorites are a mistress of Boudier and Boudier's wife. Boudier finds the king with one of these, and the wife is going to raise a scandal, but is prevented by the woman, who is clever enough to convert a scandal into a political fortune for Boudier. Thus the Socialist Deputy ends by taking the price of the treachery of his wife by a place in the Government of his country. This satire spares no one. It pricks every one in conscience and even more.

Talii is insuperable as the king, as also is Rosi as Boudier. The women wear superb costumes, as tasteful as they are elegant.

Nicoletta's Saint Day is a little one-act play written by Rovetta and Lopes two lyrists dramatic authors. A giant success was expected from this union, but only a tiny mouse came forth. And yet this mouse is a graceful little creature, and has qualities superior to its pretensions.

The dialogue in this little play is masterfully strong and sober, and yet touching and attractive. The Count della Spinosa is an old ron, who has cheerfully ruined himself with women and cards. He has one innocent joy, however, his last—his daughter Nicoletta, a pretty little, elegant, frivolous, capricious creature, married to a serious industrial. The Count della Spinosa has lost all his money and has no more adventures, no more amusements. He still plays at his club, to hide the poverty into which he has fallen. His only real pleasure, however, is to have his dear little daughter Nicoletta lunch with him in his own little rooms. But this has to be done in secret, for the girl's husband does not like him and forbids her to see her father in secret. On her name day, however, she goes to lunch with her father, who has prepared a sumptuous repast for the occasion, with a pretty little purse containing a new bank note for 1,000 francs. The husband, however, is too rustic to understand certain things, such as, for instance, that a woman in society requires to renew her wardrobe at the beginning of every season. The husband, unfortunately, neglects the seasons, but papa remembers. While the father and daughter are talking a knock is heard at the door, and Nicoletta recognises her husband's voice, as she rushes off into her father's inner room. Oreglia (the husband) enters and sees a woman's skirt disappear through the opposite door. "Thief!" he cries in a furious rage to the father. "Thief!" He is accompanied by four members of the father's club, who suspect the father of keeping appointments with fast women. The father, thinking of his daughter in the inner room, dares not answer this accusation. Oreglia insists on his father-in-law leaving Rome at once—that very day. The Count is left alone. He thinks of taking poison.

Another knock at the door. This time it is Nicoletta, who comes to know what has happened between her darling papa and her husband. The end is brutally unpleasant. It is suicide, which was almost expected by experienced playgoers at an early part of this otherwise successful little play. The acting was faultless all round.

Another successful play by those same French authors at the Valle Theatre is *The Fan*. Another Fan is by Goldoni, and it was very risky of these authors to select the same title as one of Goldoni's masterpieces, and the Italian public did not quite enjoy the piece as well as they might have done had not the title raised comparison between the two fans. "What," asks one critic, "would the French think if any Italian dramatist called one of his plays after one of Goldoni's plays?" We Italians are as proud of our Goldoni as the French are of their Molière. We hope that this literary sacrifice will not occur again. Should it occur again and be given on the Italian stage it will be hissed off without courtesy."

Capuana's new play, *Rebel*, is not a success at the Argentine Theatre. Capuana is of old experience in writing, and this time his idea is to prove that life is stronger than all else. But notwithstanding the play is magnificently given it is not a stage success. It reads better than it acts.

Another quasi failure is Martoglio's *His Family*, given at the Valle Theatre. Here again the actors all tried to save the piece. But the play could not be saved. It is too gray, hard and bitter to be saved. And yet Martoglio is a clever writer, and this is his first failure, or, rather, quasi failure. He felt this so much that when his friends called for him to appear before the curtain he refused to do so.

It is quite a treat to turn to Bracco's *Nellina*, which has been enthusiastically received at the Argentine Theatre. Nellina makes her public tremble and sob. In Nellina there is the problem not only of a soul in trouble, but ideas and agitating tendencies, which in certain moments assume a power of expression which carries away the excitable Italian public. The contrast between Nellina and her mother, whom she does not know to be her mother, caused no surprise. It was expected by the good Roman public. Nellina shows herself as a little monster in this meeting with her unfortunate and miserable mother.

I cannot tell you how many calls Bracco has at the end of this piece, whenever and wherever played.

Male Madri (*Bad Mothers*) is a disgraceful play. We see every cause which can make a bad mother throw her baby down a well, while others commit various other atrocities on their innocent but abhorred babies, who did not ask to be brought into this wicked world and whose coming only brought shame on the bad mother. Such a play ought never to have been accepted by any manager and never have been given at any theatre, however low it may have been. And yet the author had no fewer than eight calls at the end of the play.

S. P. Q. R.

### EUGENE WALTER MUST ANSWER.

The Appellate Division of the Supreme Court affirmed last Thursday an order of the lower court, obtained by Cohan and Harris, for an examination of Eugene Walter, author of *Paid in Full*, the Wolf and a new play in which Frances Starr will shortly be seen at the Belasco Theatre. The firm of Cohan and Harris contend that Walter contracted to submit all plays written by him from 1906 to 1911. David Belasco is made a co-defendant with Walter.

## REFLECTIONS.

Louis P. Sanger, a son of the late Frank W. Sanger, was married on Dec. 21 to Winona J. Burns, formerly Mrs. William H. Gibson.

Lillian de Vere, a member of Lew Fields' company, was married at Kingsbridge, N. Y., on Dec. 18 to Jacob Weilley, a stock broker, and on Dec. 19 Edith

## THE LONDON STAGE.

FEW THEATRICAL EVENTS MARK THE EARLY HOLIDAY SEASON.

**Amateur-Made and Professional-Made Playlets the Only Novelties—One by W. J. Locke—A Profitable Dinner for the Actors' Benevolent Fund—The Music Hall War to Come?**

(Special Correspondence of The Mirror.)

**LOWDON, Dec. 19.—**In the two weeks preceding Christmastide there is never any business of a paying kind done in the theatres, or even in the music halls for that matter, and they are the last to feel any diminution of profits. Moreover, it is a time when managers, being wise (which, alas! they are not always), take care to abstain from producing any novelties and keep everything of that sort back for Boxing Day, or (as will happen this year) sometimes a few days earlier.

Thus your Gawain this past week has had little cause to up and buckle on his knightly (not to say first-(k)nightly) armor in order to see new productions, for nothing has been produced.

Nothing, that is, save an amateur-made playlet or two, which do not really fall into our present purview, and a couple of professional-made playlets which have in each case been presented not at so-called "regular" theatres but at variety (or vaudeville) ditta.

The first of these diminutive dramas was The Fly-by-Night, written by Paul Euhens, and described as an "aero-play with an aero and an aeroline." It was written for and produced by Seymour Hicks and his wife, Blanche Morris last Monday at the Palace Theatre, whenceunto Maurice Butt is luring all the dramatic talent. The Fly-by-Night proved an amusing trifl, quite fulfilling its specific purpose, which is to provide sufficient acting, singing and dancing opportunities to enable Mr. and Mrs. Hicks to make what is billed as their "debut in vaudeville."

Playlet No. 2, of the professional kind, was a dramatic dialogue called A Blank Cheque, and produced last Wednesday night at the bugs and handsome Empire, in Leicester Square. I am compelled to add the locality, because every London and provincial district now has its Empire, thanks to such vast vaudeville enterprises as those directed by Moss and Stoll, Waller Gibbons and Company, Thomas Barnard and Company, Waller de Freez and Company, and others.

A Blank Cheque was the work of no less distinguished an author than novelist-dramatist W. J. Locke, who, I rejoice to learn, has been having the highest of high old times with my American friends on your side and in your city. The little piece had something of an American flavor, for the hero, an Irishman who had been "doing time" for alleged forgery (quite innocently, as we learned anon), had since been to America, where he had acted as a commercial traveler. He brought back with him several new American women and his old love for his charming young wife, who, having reason (pro tem.) to believe him guilty, had driven to cast him "out of her life." While still doubting him she, being rich, offered him a blank cheque for him to fill up for any reasonable amount he liked. He proceeded to take it (and so wringing her heart), filled it in with these words: "Pay to bearer the love his wife once bore him." Then, suddenly proving his innocence, she paid him that demand. Curtain and contemptuous both for the two dramatic persons and for us audience in front.

The only other performance of the week was the revival of that delightful and devout modern made mystery play, eager Heart, at the Passmore Edwards Settlement. Next week, however, I shall have a great many events to describe—

In conclusion (for the nonce), the best two items of news I have to chronicle are that the just-celebrated Actors' Benevolent Fund dinner, with fine speeches by Chairman Cyril Mandie, Actor-Manager Sir Charles Wyndham, and Dramatist Alfred Satro, drew \$2,100, and that the long-too-long-existing war between the Variety Artists' Federation and the managers and the agents now (at the very moment of mailing) shows signs of ending in peace, which of course is quite in keeping with the Christmas season.

A Merry Christmas to you all, dear MIRRO readers.

### A "TURKEY CLUB" IS BORN.

At Asbury Park on Christmas Day, over a Christmas dinner between two performances of At Piney Ridge, given by George Seybold and several members of the Actors' Society for the benefit of that organization, a new club had its birth. Since the main object of the infant association is to play "turkey dates," or holiday engagements, in the smaller cities around New York for the benefit of the Actors' Society, it was promptly christened the Turkey Club. No one is eligible for membership who has not volunteered his or her services to the society's "turkey date" benefits. The list of officers in a most dignified one, including George Seybold as president; Eleanor Lyons, vice-president; H. Nelson Money, secretary, and R. H. Ogden, treasurer. Edward Faxon is sergeant-at-arms. The list of members, other than those already mentioned, includes Warner Oland, Barton Williams, Victor Brown, Mr. and Mrs. Fred Thompson, R. O. Meach, Brenda Fowler, May Odell, William Short, Scott Williams, Edgar Nelson, Agnes Menes, Nellie Gurne Gilbert, Isabel MacGregor, and Agnes Marshall.

### YALE DRAMATIC ASSOCIATION PLAYS.

The Yale Dramatic Association began its short tour in The Fire Eaters and Sheridan's The Critic this week with performances in Hartford, Bridgeport, Meriden, Waterbury and New Haven. On next Monday and Tuesday, Jan. 4 and 5, the college players will be at the Waldorf-Astoria for three performances. Among the students in the casts are M. O. Parry, H. Oberman, R. M. Berney, A. C. Kirk, T. L. Bates, R. O. Proctor, H. T. Warren, A. M. Hartwell, W. D. Maurice, C. V. Hickox, D. J. Elv, H. P. Gibbs, M. C. Hananah, P. Roberts, E. M. Wooley, T. Riggs, P. R. Rivers, A. C. Tener, G. E. Dimock, Jr., and L. Havemeyer.

### CHRISTMAS AT THE FORREST HOME.

The usual celebration of Christmas at the Ed. win Forrest Home, made possible by its founder, was enjoyed by the gossips of that institution. The stage veterans were awakened at midnight by the singing of Christmas carols on the lawn by the sextette of Emmanuel Episcopal Church of Holmesbury, and the singers were later entertained at the Home. At breakfast there were Christmas cards and other gifts, but the dinner was the affair of the day.

### NEW FOURTEENTH STREET THEATRE.

Timothy D. Sullivan and George Kraus have leased a plot of ground on East Fourteenth Street, near the Dewey Theatre, as a site for a new theatre. The plot extends through to Thirteenth Street, where it has a frontage of 150 feet, and a depth of 100 feet. The Fourteenth Street frontage is twenty-five feet and depth 100.6 feet. The nature of the theatre and the class of attractions have not yet been made known.

### FOY STILL THINKS HAMLET.

Eddie Foy is to play Hamlet in earnest after all. At a professional matinee of Mr. Hamlet of Broadway, to be given on Jan. 15, he will present several scenes from the tragedy played "straight." Maude Raymond will appear as Ophelia, also playing the role seriously, and the other characters will be taken by members of Mr. Foy's company. The Shubert Press Department states that Mr. Foy is very much in earnest.

### DEFECTIVE INSULATION?

In a report which Nicholas J. Hayes, Fire Commissioner, made to Mayor McClellan, last Saturday, pertaining to last week's fire at the Herald Square Theatre, the Commissioner asserted his belief that the blaze was caused by improper insulation of the wires connecting the electric light supply with the signs in front of the building and the chandeliers and bulbs in the theatre. The general supposition, at first, was that the fire was due to a lighted cigarette thrown from the window of the balcony to the wooden roof of the adjoining lobby.

In letters to John H. O'Brien, Commissioner of Water Supply, Gas and Electricity, and to Edward S. Murphy, Superintendent of Buildings, Mr. Hayes inclosed Chief Croker's report on the fire. The report is as follows:

NICHOLAS J. HAYES, Fire Commissioner.

Dear Sir:—I desire to report that about 11:10 P. M. on the 23d inst., this department was called to a fire at the Herald Square Theatre, situated at the northwest corner of Thirty-fifth Street and Broadway. The fire originated in the second story over the lobby of the Broadway entrance of the theatre, apparently from defective electric light wiring, doing considerable damage to the frame part of the theatre.

There is no doubt that during the construction of this theatre it was built in compliance with the building law, but at the present time, I consider the entire theatre unsafe to be used further as a place of amusement. The result of the fire shows that the floors, partitions, etc., are built of wood and stud partitions, covered with tin and paper-mache. I would recommend that you communicate with the players, or the view of having him revoke the license for this theatre until such time as the building is put in a safe condition, or, in other words, rebuilt of stone.

I would also recommend in future that in erecting electric signs on the front of any place of amusement this department should be consulted and the approval or disapproval of same obtained before permit is granted to place the sign.

EDWARD F. CROKER,  
Chief of Department.

Although the Shuberts, the present occupants of the house, announce that it will reopen in about a month, after repairs, THE MIRROR is informed from Mr. Murphy's office that no such early opening will be possible unless every requirement of the Building Department is lived up to and the theatre made absolutely safe, to the satisfaction of the Superintendent. The Shuberts have the safety of their audiences at much at heart as the Building Department, and there is little doubt that if the house reopens it will only be when the managers as well as the city authorities are convinced that nothing has been left undone to insure the safety of its patrons.

### STATUS OF BUSINESS IN BUTTE.

Butte, Mont., has probably more places of amusement in the theatrical line than any other city of its size in the world," says Charles W. Lane, "and every one is doing a paying business. The Empress, seating 800, just built and opened Nov. 15, with a regular vaudeville olio and moving pictures, makes the fifth regular theatre with nine picture houses, four of which have added polite vaudeville acts recently.

The growth of the moving picture houses has been on a par with Butte's energetic business methods, and the aggregate seating capacity of these houses is close to 2,000 persons, while the regular houses will seat some 6,400 patrons, divided as follows: The Broadway, 2,200; Orpheum, 1,100; the Lulu, 1,400; the Family, 800, and the new Empire, 800. In addition to those mentioned above, the California Beer Hall presents an excellent orchestra with free concerts the year round, with occasional concert and vaudeville acts on the programme. In Winter the Holland rink can and does accommodate 1,000 patrons on the ice nightly, while in Summer Senator Clarke's Columbia Gardens, with various amusements, and the celebrated Boston and Montana Band entertain ten to fifteen thousand every Sunday, with free admission. A new pavilion to cost close to \$100,000 is building.

"The present season has been remarkable in the cancellation of numerous attractions booked at the various houses. The better class of companies have kept their dates and are playing to splendid business."

### NEW YORK SYMPHONY ORCHESTRA.

Geraldine Farrar will appear at the next two concerts of the New York Symphony Orchestra on Jan. 3 and 5, Walter Damrosch, director. Miss Farrar will sing Cherubino aria from Mozart's *Le Nozze di Figaro*; Ariette des pelerins by Gluck; Canzonetta; Loewe: *Zueignung*; Strauss: *Well's Song*; Wolf: *Mandoline*, Debussy. These two concerts will also mark the first performance in America of Sir Edward Elgar's new symphony in A flat opus. 55. This is the first symphonic work from his pen, and on its initial performance in England, Dec. 7, under Hans Richter, it was hailed as an epoch-making work, lofty in purpose and of the noblest workmanship.

A Midsummer Night's Dream will be performed at Carnegie Hall next Saturday afternoon, Jan. 3, by Ben Green's company, assisted by the New York Symphony Orchestra, Walter Damrosch, director. A children's chorus and a ballet will be introduced, and Mrs. Lou Wall Moore will interpret Mendelssohn's Spring Song and Nocturne. "Ye Spotted Snakes" and "Through the House" will be sung, with full chorus, by Grace Clark Kahler.

### THREE NEW PLAYS FOR THE LIEBLERS.

In Chicago some time in January Liebler and Company are to produce a play by Paul Armstrong, to be called The Renegade, with William Purvis in the principal role. During the current month, too, at the Statehouse Theatre, Chicago, the same firm will present a dramatization of Joseph Medill Patterson's novel, "A Little Brother of the Rich," the dramatization having been made by Mr. Patterson himself.

On Jan. 25 Viola Allen will appear for the first time in The White Sister, by F. Marion Crawford. The play was originally called The Nun, but when Mr. Crawford arranged to have its story published as a serial in one of the magazines, he renamed it The White Sister. The latter title Miss Allen thought the better of the two for the play.

Lieber operations in Chicago during January will be extensive, since, in addition to the three productions already noted, Arnold Daly will be seen at the Grand Opera House, Jan. 17, in The Pickpockets.

### JOHN C. FISHER BANKRUPT.

John C. Fisher, who was associated with Thomas W. Ryley and others in theatrical enterprises, has filed a voluntary petition in bankruptcy. He gives his liabilities as \$120,000.67 and his assets at \$12,200. Mr. Fisher is now employed as a manager for one of the companies presenting Polly of the Circus. Several creditors and \$10,000 of his assets as collateral security. The principal creditors given are the New Amsterdam National Bank, which he owes \$25,000; Sanger and Jordan, \$16,000 for royalties; Morris D. Rubin, of Syracuse, \$18,718.76; the Metropolitan Printing Company, \$3,225.21, and Kath Barry, \$675.

### SIDE-A-WEE BENEFIT.

At a benefit for the Side-a-Wee Home, given at the Waldorf-Astoria on Dec. 21, George Arliss, Blanche Bates, and Hamilton Revelle appeared in a one-act farce, *My Aunt's Advice*. Others on the programme were Jeanette McCloskey, Thomas A. Wise, Clifford Crawford, Henri Local, Mrs. George Arliss, and Edwin L. Walker.

### LOTTIE GILSON IN SANATORIUM.

It was reported last week that Lottie Gilson had voluntarily entered the Bartonsville Asylum, near Birmingham, Ill., in order to recover from an attack of nervous prostration. According to the report, Miss Gilson is not demobilized, and it is said that her physicians believe that she will recover after a few weeks of complete rest.

### PROFESSIONAL DOINGS.

Mrs. Fannie Hunt, an English actress who came to this country with Charles Keen, was taken to Trux Farm, near Gossa Grove, N. J., last Saturday. She has been helpless with rheumatism and practically destitute for several years, but she refused to have any one care for her. She is ninety years old.

Julia Sanderson, George Huntley and the English company that is to play Kitty Grey arrived in New York on the *Lusitania* last Saturday.

H. H. Brewster, a millionaire citizen of Los Angeles and a business partner of Charles M. Schwab, has assumed the position of ticket seller at the Belasco Theatre, Los Angeles, and will also try the jobs of stage hand and secretary. He wishes to learn something about the theatre business.

The Mark Twain Company of New York has been incorporated with a capital of \$5,000, to secure to Samuel L. Clemens and his family all rights to the name *de plume* of "Mark Twain." The directions are Samuel L. Clemens, Clara L. Clemens, Jean L. Clemens, Isabel V. Lyon, and Ralph W. Ashcroft.

Frank M. Kidderidge, formerly of the firm of Kidderidge and Meakin, has recently opened an international advertising company in Salt Lake City, Utah. Mr. Kidderidge announces that he has a room at the disposal of press and advance agents, where they may have their work typewritten and mimeographed.

Montgomery and Stone are to have a new play by Frank L. Baum, author of *The Wizard of Oz*. The scenes of the new play are to be laid in the same country and the piece will be called *Ozma of Oz*. The music is by Manuel Klein.

An announcement published last Sunday, that Eleanor Robson is to appear at the Stuyvesant Theatre on Jan. 25 in *The Dawn of To-morrow*, is erroneous. Blanche Bates will remain at the Stuyvesant for the remainder of the season, and Miss Robson will probably go to the Lyceum when the run of *Love Watchers* ends.

The new opera house at Cobden, Ill., under the management of J. W. Williams, is now completed and ready for use. It is a modern house with up-to-date equipment, including a special electrical plant.

Amy Ames will give her parrot monologue for the Dramatic Union at the studio of Irene Ackerman, 1947 Broadway, to-morrow evening, Dec. 30.

Last Thursday night at the Savoy Theatre H. Gaylord Wilshire, millionaire and Socialist, attempted to start an argument on socialism with Wilton Lackaye, following Mr. Lackaye's curtain speech. The audience voted not to hear him. Liebler and Company announced yesterday that if any one wishes to debate the subject of the play he will be given an opportunity after the performance on any night.

Eliza Proctor Otis has been engaged for Louts.

Henry B. Harris has deferred the production of Martha Morton's adaptation of Dr. Leonid Kampf's drama, *On Saturday Evening*, until next Sept. 1.

Clyde Fitch's new play, *The Happy Marriage*, went into rehearsal last week and will be produced in Washington on Jan. 25.

Marie Nordstrom has taken the role of Portia Perkins in Mary Jane's Pa, originated by Ann Sutherland.

Bleemerhardt, a play by Gratian Donnelly, in which Aaron Burr is the central figure, was produced at Paterson, N. J., on Dec. 25.

Violet MacMillan, the leading woman in *The Time, the Place and the Girl*, who was operated upon at Harper Hospital, Detroit, at the time of her engagement in that city, has recovered and returned to New York.

In New York, by Franklin Winter and George Totten Smith, with music by George L. Spaulding, will be produced in Philadelphia early in February. In the company will be the Four Mortons, Cliff Gordon, Nellie Beaumont, Lillian Shaw, Adele Oswald, Major James B. Doyle, the Reid Sisters, and the Reiff Brothers.

Madelyn Marshall, now playing Sally in Little Nemo, was married on Dec. 24 to Thomas Cook, a real estate dealer of Paterson, N. J. The ceremony took place at the office of Haddon Ivins in Hoboken.

Brigham Boyce has resigned from James K. Hackett's company and is now at liberty.

May Sheldon, a member of Three Twins company (Western), is ill with typhoid fever at Mercy Hospital, Burlington, Ia.

Wright Lorimer spoke on "Religion and the Drama" at Carnegie Hall, Pittsburgh, on Dec. 20, under the auspices of the Unitarian congregation of that city.

Mimi Arguello has applied to William Fawcett for the Italian rights of *The World and His Wife*.

Little Nemo will end its New York run at the New Amsterdam Theatre on Jan. 23, to be followed by Kitty Grey, with George Huntley and Henry R. Miller.

Howard Benton wishes it known that he was not the manager of the Howard-Dorset company who was said to have disappeared a few weeks ago. Mr. Benton left the company on Oct. 31, after managing it for twenty-six weeks, and his departure was understood by those interested.

Minor Foster-Comey played special holiday engagements throughout North Louisiana, augmenting her company by some fifty actors, big and little, and presenting an attractive programme of Christmas pantomimes. The initial performance was given at the Grand Opera House in Shreveport.

Tim Murphy jumped from Louisville to Terre Haute via New York city last week. He came to New York to defer until April the beginning of the contract by which William A. Brady and Louis Werba become the managers of his tour. Mr. Murphy has found Cunard and the Dollar too valuable a property to discard, and he will continue his tour in this play westward to St. Paul, Minnesota, Kansas City, and Denver. Brady and Werba have two new comedies for Mr. Murphy. The first will be tried in New York in April and the cast will number over forty people.

### MRS. CHEATHAM'S MATINEE.

At the Lyceum Theatre yesterday afternoon, before an audience which comfortably filled the theatre and in which several groups of happy children, on a holiday lark, were prettily costumed, Kitty Cheatham appeared in a varied programme of little songs, poems and amusing stories. In a pretty pink gown and picture hat, Mrs. Cheatham pleased as much by her elegant facial expressions, charming elocution and agreeable singing voice as by any remarkable choice of material. She was warmly applauded and encored. Flora McDonald was at the piano.

### ELIZABETH MURRAY

## BOSTON

**Merry Widow Ends Run—Mrs. E. G. Sutherland Dead—Notes.**

BOSTON, Dec. 31.—At the Tremont The Merry Widow concluded a wonderful run, and in the course of two weeks since the last of August it played to more than 10,000 persons. Now it starts on a tour of New England, with Canada to follow. The Folies of 1909 opened to-night at the Savoy to large business and every prospect of success for a long run.

This is the second and last week of The Goddess of Reason at the Majestic, where Julia Marlowe has been showing the vivid picture of days of the French Revolution. There are a number of especially vivid stage pictures, and the one where the mob in the Bastille condemns the accused is quite worthy of comparison with Henry Irving's similar scene in Hamlet.

Paid in Full has only this week left of its stay at the Colonial.

The Third Degree, too, is in its last week in Boston, for the engagement, once extended, can have no more additions. The impression of the play, and especially of the acting of Helen Ware, is unquestioned.

John Craig has certainly given his audience at the Castle a novelty by his first venture in the musical comedy line, and the innovation of The Circus Girl is not without merit. All the members of the stock company do well in the scenes of work, but especially Mary Young, who is back in the character which she played so admirably at the old Museum. Joe Chapman, formerly of the Cadets, is a special engagement to add strength to the cast, which will continue for at least one more week.

Frank Daniels will have two extra weeks of his stay at the Park. According to the original schedule, he was to have his last, but the New England tour for Folk of Holloway has been canceled and he will stay here until the coming of Fannie Ward, who will be followed by Hattie Williams on Feb. 1.

The Great Question opened at the Globe to-night to excellent business and a good impression was made by Jessie Bonstelle upon her first engagement here as a star.

The White Squadron, at the Bowdoin Square, brought out the full strength of the stock company, for Captain Hunt is back again, after a week of rest, while Uncle Tom's Cabin was played.

The Montana Lizard is the thriller at the Grand Opera House this week.

Claude Gillingwater is the headliner for the strong bill of the week at Keith's.

Annie Yeamans is a vaudeville novelty for Boston, and heads the list at the Orpheum.

The Cameraphone is at the Boston, where there is also novelty in the Tyrolean singers and dancers of Frank Rainier, Charles Howard and the Transatlantic Dancers, and at the Gaiety. The Renta-Sanctuary troupe always a favorite here, is at the Palace. The Prerollit of 1908 is at the Columbia. Double variety bills give an abundance of change at Austin and Stone's.

There is a rival to the theatres at Mechanics' Building this week, where the great sportmen's show attracts many who would otherwise be at the theatres.

There was a double grief attached to the death of Mrs. Evelyn Greenleaf Sutherland, the dramatist, and daughter of sorrowing friends attended the funeral service yesterday, which were held at the Church of the New Jerusalem, on Marlboro Street. She had so many friends among the players visiting Boston, and in the society world of Boston that the church was crowded at the services, for which there were many floral tributes.

The burning accident which caused the death of Mrs. Sutherland was a most unfortunate one. She was in her beautiful home on Beacon Street, the house where Edwin Booth and William Dean Howells had lived, and her dress caught fire from a candle in her boudoir. The flames spread rapidly, and she was badly burned before assistance reached her. Her husband, Dr. S. C. Sutherland, dean of the Boston University School of Medicine, did everything possible, and he was badly burned himself. It was not thought that the accident was to result seriously, but she had a weak heart, and collapsed early on the day before Christmas. A sad incident was the sending of all the little Christmas gifts and messages which she had prepared with her own hands, and which her hosts of friends after her death.

The services consisted of scriptural readings by Rev. R. Clinton May, a service with touching personal tribute to the deceased by Dr. James Reed, both pastors of the Society of the New Jerusalem. The music was by the regular choir of the church. The burial was at Mount Auburn cemetery.

Mrs. Sutherland has been especially prominent as a dramatist in recent years, and her plays are even better known in England than in this country. Most familiar to theatregoers here is The Road to Yesterday, which she wrote in collaboration with Reuel Maria Dix. She collaborated with Booth Tarkington in dramatizing Little Beauregarde. Among other plays she wrote wholly or in part are Home of Plymouth Town, The Little Room, The Substitutes, Young Fernand, Po' White Trash, and a number of one-act plays.

With General Charles King she wrote the four-act army drama, Fort Pravine, based upon his novel. For some time she and Miss Dix wrote under the name of John Butterford, hiding their identity.

The body of John T. Fay, who shot himself in San Francisco, was brought yesterday from California, and the funeral was held yesterday at Worcester, where it is the home of his mother, Mrs. Anna Fay.

Mrs. Alexander Salvin has been visiting Isabella Stone and other friends here in Boston, but she will return again later. Mrs. Salvin was well remembered as Maude Dixon in her husband's company a number of years ago.

Samuel L. Tuck, who has been the manager of Hartman's Theatre, at Malden, for some time, has gone to New York to accept a more important position. He will be succeeded by Andrew M. Ashby of New Bedford.

Funeral services for James Russell, the veteran stage mechanic and resident of the Boston Theatrical Stage Employees' Union, were held in Commercial Hall yesterday afternoon and were largely attended by the members of that order.

Christmas Day was observed in liberal fashion in Boston. At the Majestic a dinner was served to the members of The Goddess of Reason and made a novel feature to be remembered. At the Colonial round robin by telephone, which connected between all the five companies slaving Paid in Full. At the Hollis Edmund Brooks had a fine old set of Shakespeare picked up by a friend in London, and Helen Ware a silver service for her New York apartment and hockey shoes, with skates attached, and an invitation to skate at the Country Club. Frank Daniels of the Park, had a pipe in silver case from his wife, Pauline Hanson, and to her he gave a silver tray, with dishes of silver, and to his manager, M. A. Tack, a costly New Year's gift. The veteran musical director of the Boston, for so many years, gave a holiday dinner with nine Lothians sitting around the board. The number was increased since Charles E. Lothian is here with Paid in Full. Emma Claus, of the Orpheum, who collected cash for the Salvation Army at the corner of Boston Common the day before, was especially well remembered. All the members of The Merry Widow who have been occupying apartments during the long engagement at the Tremont made the Christmas dinner a sort of farewell in the line of entertainment to their associates.

JAY BENTON.

## BALTIMORE

**Miller Associate Players—A New Vaudeville Theatre—Minstrels—News.**

BALTIMORE, Dec. 28.—Cohen and Harris' Minstrels, with George Evans, is the attraction at Ford's. An immense house greeted them to-night, and the indications are that a record-breaking week will follow. The Merry Widow will follow Jan. 4.

The Henry Miller Associate Players in Charles Egan Kennedy's The Servant in the House is the attraction at the Academy. It is beautifully presented by a splendid company. Louis Mann in The Man Who Shot Hill will follow.

Wright Lester is soon at the Auditorium in his well-known gait. The Showboat King is to be supported by a very good company, and the play is well mounted. Next week, The Candy Kid.

The Keith bill, at the Maryland, is made up of Western Life presented by twenty-five scenic; Charlie Case, the Mermaid, The Quarantine, Emil Hoch and his company, Bert Gratz, and Hamlin's comedy acrobats.

The Millionaire and the Policeman's Wife is given at the Holiday Street. The underline is Sold Into Slavery.

Montana is the play at Manley's. It will be followed by Shadows of a Great City.

The Knickerbocker's answer at the Gaiety, with The Transcendental Burlesques to follow.

The Colonial Belles are seen at the Monumental. Next week, The Strollers.

Indra Duncan was created by a large and enthusiastic audience at the Lyric on Wednesday last, when she appeared, assisted by the New York Symphony Orchestra, with Walter Damrosch as conductor. Miss Duncan's dancing drew forth storms of applause, and she was frequently called to give encores.

Hannemeyer's Grand Opera Company will be heard at the Lyric Jan. 4 and 11. Mademoiselle Tetrazzini will be the particular star of the first opera.

The Metropolitan Grand Opera company will be heard at the Lyric Jan. 20, in Puccini's Madam Butterfly, with a cast including Geraldine Farrar.

The Philadelphia Orchestra, Carl Pohlig, conductor, will play at the Lyric Dec. 28.

The Victoria Theatre, Baltimore Street, between Hollings and Gay Streets, opened to-night. It is designed to give a permanent vaudeville bill. It is to open to moving pictures. The house is under the management of Marion E. Pearce and Philip L.

Schick. The William Morris Agency will have charge of the bookings of the vaudeville.

HAROLD SHIPLEY.

## PHILADELPHIA

**Business Improving—Believe in The Thief—Lillian Russell—Notes.**

PHILADELPHIA, Dec. 28.—New Year's week comes without a single novelty at any of the theatres. Business is improving at the leading places of amusement.

The Thief, at the Broad Street Theatre, is in its second week, doing the biggest business in town. It is a play that attracts the masses, and is presented with a very good cast, all of whom are favorites.

The Waits Dream follows, Jan. 18.

The Waits Dream, Black Straw follows, Jan. 18.

The Waits Dream opens upon the third and final week, at the Franklin Theatre. It has pleased good-sized audiences. The American idea will be presented here, Jan. 4, for two weeks. The Merry Widow, Jan. 18.

Richard Carle, in Mary's Lamb, is in its second and final week, at the Chestnut Street Opera House. The piece has played to large patronage. The Red Mill, Montgomery and Stone, is due here Jan. 4. The Melting Pot follows, Jan. 18.

Lillian Russell in Winter, inaugurated a two-week run this evening at the Garrick Theatre. Since last seen here the play has been rewritten and greatly improved. Miss Russell always commands attention, and the opening predicts a successful engagement.

The Lion and the Mouse follows Jan. 11. Hook of Holland, Jan. 18, and Olga Nethersole, Feb. 1, for a two-weeks' stay.

Marcello, with Louise Gunning, moved from the Adelphi to the Lyric Theatre for the week and continues to attract good audiences. Julia Marlowe with her latest play, The Goddess of Reason, opens at the Grand Opera House on Jan. 1.

The Great Question opened at the Globe to-night to excellent business and a good impression was made by Jessie Bonstelle upon her first engagement here as a star.

The White Squadron, at the Bowdoin Square, brought out the full strength of the stock company, for Captain Hunt is back again, after a week of rest, while Uncle Tom's Cabin was played.

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There is a rival to the theatres at Mechanics' Building this week, where the great sportmen's show attracts many who would otherwise be at the theatres.

There was a double grief attached to the death of Mrs. Evelyn Greenleaf Sutherland, the dramatist, and daughter of sorrowing friends attended the funeral service yesterday, which were held at the Church of the New Jerusalem, on Marlboro Street. She had so many friends among the players visiting Boston, and in the society world of Boston that the church was crowded at the services, for which there were many floral tributes.

The burning accident which caused the death of Mrs. Sutherland was a most unfortunate one. She was in her beautiful home on Beacon Street, the house where Edwin Booth and William Dean Howells had lived, and her dress caught fire from a candle in her boudoir. The flames spread rapidly, and she was badly burned before assistance reached her. Her husband, Dr. S. C. Sutherland, dean of the Boston University School of Medicine, did everything possible, and he was badly burned himself. It was not thought that the accident was to result seriously, but she had a weak heart, and collapsed early on the day before Christmas. A sad incident was the sending of all the little Christmas gifts and messages which she had prepared with her own hands, and which her hosts of friends after her death.

The services consisted of scriptural readings by Rev. R. Clinton May, a service with touching personal tribute to the deceased by Dr. James Reed, both pastors of the Society of the New Jerusalem. The music was by the regular choir of the church. The burial was at Mount Auburn cemetery.

Mrs. Sutherland has been especially prominent as a dramatist in recent years, and her plays are even better known in England than in this country. Most familiar to theatregoers here is The Road to Yesterday, which she wrote in collaboration with Reuel Maria Dix. She collaborated with Booth Tarkington in dramatizing Little Beauregarde. Among other plays she wrote wholly or in part are Home of Plymouth Town, The Little Room, The Substitutes, Young Fernand, Po' White Trash, and a number of one-act plays.

With General Charles King she wrote the four-act army drama, Fort Pravine, based upon his novel. For some time she and Miss Dix wrote under the name of John Butterford, hiding their identity.

The body of John T. Fay, who shot himself in San Francisco, was brought yesterday from California, and the funeral was held yesterday at Worcester, where it is the home of his mother, Mrs. Anna Fay.

Mrs. Alexander Salvin has been visiting Isabella Stone and other friends here in Boston, but she will return again later. Mrs. Salvin was well remembered as Maude Dixon in her husband's company a number of years ago.

Samuel L. Tuck, who has been the manager of Hartman's Theatre, at Malden, for some time, has gone to New York to accept a more important position. He will be succeeded by Andrew M. Ashby of New Bedford.

Funeral services for James Russell, the veteran stage mechanic and resident of the Boston Theatrical Stage Employees' Union, were held in Commercial Hall yesterday afternoon and were largely attended by the members of that order.

Christmas Day was observed in liberal fashion in Boston. At the Majestic a dinner was served to the members of The Goddess of Reason and made a novel feature to be remembered. At the Colonial round robin by telephone, which connected between all the five companies slaving Paid in Full. At the Hollis Edmund Brooks had a fine old set of Shakespeare, snare picked up by a friend in London, and Helen Ware a silver service for her New York apartment and hockey shoes, with skates attached, and an invitation to skate at the Country Club. Frank Daniels of the Park, had a pipe in silver case from his wife, Pauline Hanson, and to her he gave a silver tray, with dishes of silver, and to his manager, M. A. Tack, a costly New Year's gift. The veteran musical director of the Boston, for so many years, gave a holiday dinner with nine Lothians sitting around the board. The number was increased since Charles E. Lothian is here with Paid in Full. Emma Claus, of the Orpheum, who collected cash for the Salvation Army at the corner of Boston Common the day before, was especially well remembered. All the members of The Merry Widow who have been occupying apartments during the long engagement at the Tremont made the Christmas dinner a sort of farewell in the line of entertainment to their associates.

JAY BENTON.

## CINCINNATI

**Nazimova's First Appearance—Victor Morley Gives Private Performance.**

CINCINNATI, Dec. 28.—Alia Nazimova made her first appearance in Cincinnati at the Lyric to-night in A Doll's House, before a large and representative audience.

Later in the week she will be seen in Hodda Gibbard, The Master Builder, The Comet and The Countess Cognac.

The Round Up is the New Year's attraction at the Grand, opening to-night to excellent business. The cast is headed by Macklyn Arbuckle and Florence Rockwell, and the production is scenically one of the best of the season.

Shore Acres was revived by the Forrester Stock company at the Olympic yesterday. The play caught the spirit of this rural masterpiece nicely, and a smooth and satisfactory performance resulted.

Fifty Miles from Boston, for the first time here at popular prices, is a winning bill at the Walnut. John Shanks, Wilfrid Young and Grace King have important roles.

Camille D'Arville heads this week's bill at the Columbia. Last week this house had the Russell Brothers, Frank Myrick, Kelly De Fave, Astoria, Frederick Bond and company. Sam Brothers, Mrs. Dan McAvoy, Innes and Taki, and the Bader-La Velle Trio.

Girls, which was played here earlier in the season for a week, returned to the Lyric last night for a single performance.

Andy Lewis and the Merrill Girls Beauties are a smash bill at the Standard, while the Brigadier Burlesques are winning big patronage at the People's.

The German company, according to custom, gave an extra holiday performance at the Grand yesterday. Cinderella being the bill, in addition to the usual evening play.

S. H. Dudley and a strong supporting company are at Henrici's in The Smart Set, which was as cordially received as upon its previous visit to this house.

Claster's Last Night is the current bill at the Lyric.

Victor Morley and the entire Three Twins company were brought from Chicago last week for a special private performance before the Cincinnati Club, at which none but members were present.

Business continues big at the New Robinson, where excellent performances of moving pictures and vaudeville are given at moderate prices.

The Auditorium is also prospering with popular priced bills, this week's including Trask and Montgomery, Davenport Brothers and Friends, and six other acts.

H. A. SUTTON.

## WASHINGTON

**Mrs. Carter's New Play—Miss Manning's A House of Cards—Capital News.**

WASHINGTON, Dec. 28.—The New Year's week comes at the National Theatre, the Girls of Gotternberg, commenced the week's engagement to a crowded house. The opening performance was for the benefit of the Farmington Society of Visiting Nurses, a worthy local charity, under society patronage and direction. Next week, Mrs. Leslie Carter, in a new production, not yet named.

Mary Manning in her new play, A House of Cards, by Ivy Ashton Root, scored a distinct success, with a large and distinguished audience, at the Belasco Theatre to-night.

The scene of the play is laid in London, and the story concerns, in brief, the family of Robert Wentworth, an exiled American insurance executive, exposed and a pauper, compelled to move abroad to escape the consequences of financial robbery in New York. In his surroundings to the temptations of an old associate, and the sacrifice of his daughter, Helen, to protect her father's safety, forms the motif of the play. Miss Manning as the self-sacrificing daughter has an emotional part of great strength and power. A worthy support comprises Frederick Truesdell, J. M. Colville, James Dickson, Alanson Pitt, Harry West, James Spofford, S. T. Allison, John Wetherell, and Bertram W. Golden. Next week, David Webster.

Henry VIII, as Richard III, in The Great Divide, again attracts big houses. Their Lovers, an actress of supreme ability, is notably proficient as Ruth Jordan, Charles Wynter, Charles Gotthold, William J. Butler, James Kirkwood, Arthur Garston, Frank

# THE MOVING PICTURE FIELD

## WHOLESALE REVOKING OF LICENSES.

**Mayor McClellan's Drastic Order Followed by Injunctions—An Unjust Attack.**

By a peremptory and sweeping order Mayor McClellan, Dec. 24, revoked all licenses for moving picture halls in Greater New York, with the announcement that no license would be reissued until after personal inspection by the head of the license department to insure proper fire protection, and then only on the written promise of the licensee that he would close on Sunday.

The result of this drastic order was that Christmas Day every moving picture theater closed, excepting the large houses that are operated under regular theatre leases. As these houses could not begin to accommodate the crowds seeking cheap amusement, several hundred thousand New Yorkers who could not afford to attend higher priced playhouses, even if they could have secured seats, were driven to the streets or the saloons for their holiday amusements.

Moving picture managers at once got busy. On Christmas Day a meeting of managers was held at Murray Hill Lyceum, attended by about 300, and a permanent organization was effected with William Fox, of the Fox Amusement Company, as president. In an address Mr. Fox emphasized the fact that the association wanted no manager as a member whose house did not conform to the law. Saturday a number of injunctions were secured restraining the city from enforcing the Mayor's revoking order. One injunction was issued by Justice Blackmar and three by Justice Gaynor. Three applied particularly to the houses of the Fox Amusement Company, the International Vaudeville Company, and the People's Vaudeville Company. One injunction was omnibus in character, covering all moving picture houses. House committees met on Saturday night, and on Sunday nearly all were in operation.

Monday the test injunction came up for argument before Justice Blackmar and was continued till Tuesday.

In the meantime those moving picture houses that run vaudeville and operate under a regular theatre license have been in hot water in reference to their Sunday performances, particulars of which will be found elsewhere in *This Mirror*.

The Mayor's action order followed a public hearing Dec. 18, at which he granted to a group of clergymen against moving picture exhibitions composed mostly of clergymen, but including also Frank Mum, of the Society for the Prevention of Vice, and representatives of the Children's Society. It was the Mayor's expressed intention to grant to both sides a fair hearing, but the most reputable managers felt after it was over that they had not had a square deal. The complaints appeared with a case well prepared, and the Mayor himself had been to some pains to visit a number of small houses, evidently those most open to complaint. The charges allowed against the moving picture houses may be summed up as follows: That they are attended mostly by children, one speaker declaring that 75 to 90 per cent. are boys and girls; that when the lights are down opportunity is given for degenerate conduct; that Sunday performances keep children away from Sunday school and church; that pictures exhibited are largely immoral, indecent and demoralizing, and that many houses were inadequately provided with exits in case of fire.

In defense of the picture houses, an argument was made by G. A. Rogers, attorney for the associated proprietors, in which he promised for his clients that alterations as to exits, etc., would be promptly made, and denying the charges that pictures were exhibited that could be properly objected to. He proposed that pictures be censored, as is done in Chicago, and he presented a petition, signed by about 16,000 adult visitors of picture houses, protesting against Sunday closing.

Representing the manufacturers, J. Stuart Blockton of the Vitagraph Company, made a statement. Mr. Blockton defended the character of the moving picture films supplied to American exhibitors. He particularly called attention to the sentiment of the American manufacturers and importers, all high minded men, as expressed by them at the recent consolidation meeting in this city, and at the visit to Mr. Edison that followed, when it was unanimously agreed that the highest standard of film character must be maintained and preserved. He made no attempt to defend undesirable houses, but maintained that the properly conducted ones should not be confounded with the bad.

The *Mirror* has consistently contended for an elevation of standard of film subjects, and also for substantial improvement in character and condition of theatres devoted to this class of amusement. It believes that the future of motion pictures will depend largely on the quality of art displayed by actors and cameramen, the character of subjects produced and the general condition of exhibition. The *Mirror* also knows that all this is and has been most earnestly realized by the manufacturers and by all intelligent rental agents and exhibitors. Healthy progress has been made and is constantly being made along all these lines. It is doubtless true that in too many cases places of exhibition are not as well arranged or as well conducted as they should be. In view of the rapid manner in which motion picture exhibition has developed in the last few years, it would be strange if this were otherwise. In many cases men unfit for successful management have become interested in the business and buildings unsuited for the purpose have been hastily utilized, but the great law of the survival of the fittest is even now eliminating the unfit manager, while the crude show is naturally giving place to the properly ventilated, properly protected and properly fitted motion picture theatre. All this is being accomplished in New York city by the natural evolution of the business without official inspection. If the New York authorities had done their duty in the manner as it is done by the authorities of a few other cities and States, there would have been not even an excuse for Mayor McClellan to deprive half a million people of their Christmas amusement to guard against the possibility, as he claims, of some sort of a disaster. The significance of his statement that only two men from the fire department have been detailed to inspect 150 motion picture theatres and the added fact that licensees have been numerous subjects of graft are too plain to require comment. Owing to this neglect and the consequent failure of a certain class of managers to put their houses into proper condition all the safe and well conducted houses, as well as the offenders, were arbitrarily closed, entailing heavy losses to worthy managers as well as to the unworthy.

As to the character of film subjects that are being produced and imported and the charge that immoral, indecent or demoralizing pictures are being exhibited, *The Mirror* is able to state from careful inspection of practically the entire output for a period of many months that such a charge in the greatest exaggeration, isolated cases of objectionable pictures have, of course, occasionally crept into the supply, but indecent pictures have been very rare. Out of upwards of a thousand film subjects seen by the writer in the past six months scarcely half a dozen could be classed entirely as indecent. Film makers and importers are extremely careful on this point, and most renters and exhibitors equally so. Pictures that might be considered as objectionable scenes, violence and crime may often be necessary parts of a healthy story or an interesting picture. A murder scene in a picture representation of a Shakespearean tragedy could hardly be classed as objectionable in any but the most unreasonable minds. A representation of a battle scene in telling a high-class war story would be a farce to the intelligent spectator if none of the participants appeared to be killed or injured. A picture representing Rome during the time of Caesar would be ridiculous if the costumes of that period were not correctly shown. And yet, an intemperate and intolerant few of the critics have been arrayed against moving pictures in the hearing before the Mayor that the recent Vitagraph film of Julius Caesar, an educational subject of the highest order, was cited as being demoralizing because scenes of violence were depicted and Caesar's tunica was more abbreviated than the well meaning but narrow minded clergymen who was speaking thought proper.

Another convincing point of evidence in proof that the class of moving pictures as a whole that are exhibited throughout America are not objectionable, indecent, immoral or demoralizing, is found in the immense attendance that moving picture houses enjoy. Practically all houses, large and small, show the same pictures. In New York city it is estimated that from a half million to a million people regularly visit the picture houses. In the United States and Canada the number must run from ten to twenty millions—perhaps more. To assert that this great proportion of the people is demoralized in its tastes—that so many people would constantly encourage by their attendance degrading exhibitions, such as the extremists allege moving pictures as a class to be, is to state that which is palpably preposterous.

The fact is that moving pictures as a class are

open to infinitely less criticism on any of the points raised in the hearing before the Mayor—indecency, immorality or demoralization—than are the daily newspapers of the country every day of the year and the regular theatrical stage in every theatre in the country. At the worst, indecency, crime and social depravity constitute the greater part of newspaper news, and when Salome dances, some passing startling musical comedies and suggestive and daring dramas are no longer the exception on the stage, the general innocence of moving pictures is most commendably striking. As the New York "World" recently remarked, editorially, in commenting on the Mayor's order to close Sunday, "an innocent picture show in a safe hall is about as harmless a Sunday diversion as can be imagined."

Now, it is true, it is allowed before the Mayor, that children constitute the greater part of moving picture patronage. Anything like the proportion of children—75 to 90 per cent.—as claimed by one speaker, is said by moving picture managers to be a ridiculous exaggeration, even in the smallest houses in the tenement districts, and they laugh at the charge that dark houses encourage depravity of conduct. However, it is true that a certain class of nickelodeons have been entering to child trade in a measure that should be stopped.

In homes where Minors' representatives have been in the habit of reviving little children in the audience and conduct of all spectators have been of the best.

Manager White, who has charge of the Sunday pic-  
ture programmes at the Crescent in Brooklyn and other houses, states that the Sunday attendance does not include 15 per cent. children in the afternoons and less than 5 per cent. in the evenings. Similar claims are made by many other managers.

The *Mirror* believes that much good may result to the moving picture business from the present situation.

Objectives houses and objectionable policies of management should be eliminated where they are found. Life should be safeguarded by the most careful requirements and unrestricted child patronage should not be permitted. The evils that exist may be corrected, not by prohibiting exhibitions of pictures, which are themselves innocent and harmless, as well as wholesomely entertaining and often educational, but by strict laws providing for safe places of exhibition and possibly by prohibiting child attendance except in the company of adults.

## THE INDEPENDENTS.

### There Are Still a Few of Them Left and They May Put Up a Fight.

The attitude and situation of film importers and makers not included in the consolidation agreement announced last week in *The Mirror* has been a subject of much speculation. Will the new combination of licensed film makers and importers have opposition of considerable, and if so, what will it amount to?

The consolidated interests effect to believe that all competitors will retire, but the competitors themselves show no indications of doing so, and it may take a legal or commercial contest to settle the matter.

Outside of the bankrupts, besides a number of European makers not represented in America are the Great Northern Film Company, of Copenhagen, Denmark, with offices in New York; the Film Import and Trading Company of New York, representing the Williamson Company of England, the Cines Company of Italy, and the Eclair of Paris; the firm of Williams, Brown and Earle, with offices in Philadelphia, and possibly the Cameraphone Company of New York.

This last named company is not manufacturing films for the rental agencies, but retains its films for its own use in connection with the phonograph records to which it also produces. The service which it renders to moving picture and vaudeville houses is more in the nature of vaudeville than film, on a stated price per week, including the trained operator and the Cameraphone machine. An independent company stated to a *Mirror* representative that the company does not desire to be quoted until the situation is further developed, but he left no doubt in the interviewer's mind that the Cameraphone Company considers itself on safe legal ground and is determined not to be forced out of its field. It was even intimated that it is driven to it, the Cameraphone Company might extend its business to producing film subjects, just as the associated manufacturers are doing.

The Film Import and Trading Company and the Great Northern Company have not as yet announced their programme, except to declare that they intend staying in the field. Both companies were formerly licensed by the American Mutoscope and Biograph Company (Italian "Cines"), the license was canceled some months ago. When the new combination was formed the Biograph license to the Great Northern Company and Williams, Brown and Earle was also canceled. The cancellations are claimed by the American Mutoscope and Biograph Company to have been made on sufficient grounds, but the other parties to the contracts deny this and intimate that suits at law may follow.

## OBJECTIONABLE PICTURES?

**Moving Picture Men Are All at Sea—Many Differences of Opinion.**

What is an objectionable picture?

The present spasm of virtue in New York as applied to the comparatively inoffensive moving picture business has found manufacturers, exchange agents and exhibitors wholly at sea as to what in reality constitutes an objectionable subject. Everybody connected with moving pictures appears anxious to demonstrate his honest desire to identify himself only with pictures that are edifying as well as amusing, and each one appears possessed of a horrid fear that he may become contaminated by a film that some exacting individual may consider immoral, degrading or indecent. As a consequence there are as many censors for the films and as many opinions regarding them as there are men in authority as makers, renters or exhibitors.

Common sense should regulate this matter and undoubtedly will as soon as the situation again becomes normal. Just as at present the extraneous who are in every moving picture a terrible menace to the public welfare, have scared the wits out of the poor moving picture showman. One manager balked at showing the last Edison film, entitled *Turning Over a New Leaf*. He naively explained to a *Mirror* man that he exhibited in various states of intoxication, and he added, "Drinking is not allowed on Sunday, you know." Another manager refused to show a comedy film that had no suggestive element in it, but exhibited a man thrust unmercifully into a crowded ballroom with his nether limbs protected only by his underclothes and a rug wrapped around him. At the same time this same manager saw nothing objectionable in a picture showing the dastardly revenge of a rejected suitor, who sent an infernal machine to the wedding of his rival, killing the entire bridal party. Other instances might be cited, but space forbids.

In the long run the tastes of the great public may be trusted safely to indicate to the manager what pictures he should and should not exhibit.

## VAUDEVILLE IN PICTURE HOUSES.

At the Fourteenth Street Theatre Murphy and Dunn, two male Irish comedians, with a worn out drop, did some clever dancing, and their comedy talk would have been clever also if about half of it had been eliminated. The Hayes Trio pleased in character dances. Roach and Hart and Nilsson's Areal Ballet, both referred to in New Acts, completed the regular bill. The latter end of the week the bill was strengthened by adding the Electric Comedy Four, a quartette of exceptionally tame girls who sang "It's Tough to Love a Girl Who She Don't Love You," "Tough Guy Lerl," and other very good selections.

Another edition should regulate this matter and undoubtedly will as soon as the situation again becomes normal. Just as at present the extraneous who are in every moving picture a terrible menace to the public welfare, have scared the wits out of the poor moving picture showman. One manager balked at showing the last Edison film, entitled *Turning Over a New Leaf*. He naively explained to a *Mirror* man that he exhibited in various states of intoxication, and he added, "Drinking is not allowed on Sunday, you know." Another manager refused to show a comedy film that had no suggestive element in it, but exhibited a man thrust unmercifully into a crowded ballroom with his nether limbs protected only by his underclothes and a rug wrapped around him. At the same time this same manager saw nothing objectionable in a picture showing the dastardly revenge of a rejected suitor, who sent an infernal machine to the wedding of his rival, killing the entire bridal party. Other instances might be cited, but space forbids.

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This company of players is now producing moving pictures in Florida for the Kalem Company, manufacturers of moving picture discs. The photograph was taken on the Kalem lot, located outside Jacksonville, Fla. The members of the group, as they appear in the picture from left to right, are Max Schneider, Kenneth Buell, James Vincent, Thomas Quincy, George Gannister, Charles Pfeiffer, Elmer Mortimer, Thomas Sawyer, Minerva Florence, Sidney Olcott, and Charles Arthur. This stock company is being assisted in certain pictures where more people are required by some of the students attending the dramatic school conducted by Michel Page in Jacksonville. The experiments of dramatic students as minors and supernumerary features in the troupe developed by the Kalem Company through the medium of this organization is an excellent idea, as much better results can be obtained by earnest young persons of that sort than could possibly be expected of the novices who so often are employed as figurantes even in regular dramatic organizations.

## THE KALEM STOCK COMPANY.

batic wire act headed the bill. Others were Magic Yule, singer and dancing; Sam Goldstein, in very creditable Italian character talking and singing; Madeline German, a clever cartoonist, and Carlo and wife in the Hindoo trunk mystery, which proved to be no mystery at all, but an inferior act.

## REVIEWS OF NEW FILMS.

### A Christmas Picture Big with Heart Interest—Merchant of Venice a Success—Other New Ones.

The Christmas Burglars (Biograph).—Novelty of plot and effective acting contribute to make this subject one of the best of the holiday offerings. At the Fourteenth Street Theatre, where it was received, it was frequently applauded. The story is one that appeals strongly to the heart, and illustrates in true Christmas spirit the mellowing effect of Yuletide sentiment on the most calloused natures. A hardened pawnbroker, after a surly refusal to make a loan on a poor woman's coat, discovers a note to Santa Claus, written by the woman's child. He is moved by the pitiful appeal, and with a grim humor, enlists the aid of two unmistakable burglars, with whom he breaks into the poor woman's home, mildly chloroforms her and the child and leaves a load of Christmas presents and a sum of money to surprise them on their return to consciousness.

The Merchant of Venice (Vitagraph).—This latest of the Vitagraph Company's Shakespearean adaptations is all that was expected of it, and a little more. Acted by players experienced in Shakespearean stage productions, and produced with correct and elaborate scenic effects, it is a valuable addition to the better class of film subjects. The story, also, is clear and interesting.

The Flower Girl of Paris (Vitagraph).—This picture-story, fairly well constructed and acted, nevertheless fails to hold the interest with which it is received. A flower girl of Paris, befriended by a young man of wealth, seeks to give him a gang of thugs with whom she has been forced to live. She brings the police to the scene just in time to receive the fatal bullet intended for the young man. The scenery of the production appears to be consistent, but the uniforms of the Paris police have a strong look about them compared to those shown in Pathe and Gaumont pictures.

The Hatters (Vitagraph).—Good scenic surroundings and a group of young players who look like college boys all right, scarcely serve to make this picture interesting. The hatters frighten the new student nearly to death, and are themselves scared by his collapse. In the last scene the boy is convalescent, and the hatters are forgiven. We would suggest that one good reason for the film might be put would be to exhibit to an audience of the reversed gentlemen who have come to enjoy itself in denouncing the horrors of moving pictures. It is tame enough for even such a fate.

Red Cloud (Kalem).—This excellent Indian picture adds to the Kalem reputation along this line of production. The scenes are well selected, the costuming correct, and the Indian pantomime and customs depicted with an attention to detail that exhibits strong evidence of careful research on the part of the producers.

It is an interesting and thrilling, albeit somewhat grisly, Red Cloud as an Indian chieftain, who wins a chief's daughter at the Indian's frantic game of bowls. But the old chief refuses to marry her. Red Cloud kills him. The girl's sweetheart, Young Eagle, then pursues Red Cloud, captures and kills him, returning to camp with his scalp, and becoming chief of the tribe.

The Antique Wardrobe (Pathé).—There is a good deal of innocent fun in this picture, acted in the lively style peculiar to the French. The daughter of a widow desires to acquire an antique wardrobe, which is immediately sold and delivered to the rooms of a married couple, where the secret swain causes no end of excitement.

An Awkward Habit (Pathé).—There is no apparent excuse for this picture, which is alleged to be of a comedy nature, but which can only be described as word silly. An individual is seen going around sticking out his tongue at people every time he tries to talk to them. He takes medicine and the malady grows worse, which is no improvement to the picture. Surely Pathé Film company have found something in their large production of subjects that would not have been quite as useless as this one.

Bill Wants to Marry a Toe Dancer (Pathé).—There is at least a point to this comedy film. A country boy gets the idea into his head that he would like to marry a stage dancer, and he starts to the city for the purpose. A country girl who loves him determines to go to the city and become a dancer in order to win the yokel's affections. Both fall into the hands of

sharers, who bring the two together under comical circumstances. The picture is amusing.

Water Sports (Pathé).—This is a decidedly interesting picture, illustrating various water sports, said to have taken place in the International Athletic contests in Paris.

An Unexpected Santa Claus (Edison).—The Edison Company continues to produce films that are clearly told picture stories, in pleasing contrast to a number issued from the same studio last fall. This film is not only obvious and well arranged, but it is also very well acted, and is of fine scenic quality. An old gentleman, who has a Christmas tree in his house, but the wife returns unexpectedly and learns the state of affairs as Santa Claus, to the consternation of the guests. In only one point is the film open to possible criticism, and that not seriously. Perhaps freedom of action on the part of the chorus girls would have been just as well.

Turning Over a New Leaf (Edison).—This is another farce comedy picture told without obscurity, and ably acted, especially by the actor cast for the leading role. The plot concerns a man who, in his cups, is induced by his wife to break off his New Year's day, but after repeated attempts to keep his word, including a ride with his friends on a genuine water wagon, he falls off and rolls into the house, and a week. Although the subject is not particularly edifying, it is undoubtedly amusing. Another point to which attention should be called, to the credit of the Edison Company, is the fact that the camera has been placed closer to the action than was formerly the Edison practice, thus making identity of the different characters apparent to the spectators.

Restored by Repentance (Lobkin).—Very good scenery and acting in this picture fail to save it. It is unnatural, and inconsistent in plot. A man robs his wife's father in an impossible way, and the wife's brother is thrown into jail with no evidence against him. Then the criminal has a big head after a sprig and confesses his guilt, whereupon he and the father call on the son in prison and all three walk out without even the formality of a jailor to release the prisoner, or a judge to order the release. But then the freedom of prisoners is a privilege they have in a Lubin picture.

New Year's Resolutions (Essanay).—This comedy picture is not up to the usual standard of the Essanay Company.

Who is Burning that Rose? (Essanay).—Another Esanay comedy that might have been made much more amusing, with a little care. A man's wife gives him a box of cigars, bought at a bargain sale, and the results that should have followed can be imagined better by the reader than they appear to have been by Essanay people.

## BIOGRAPH CHANGES RELEASE DAY.

Commencing with the new issues for the week of Jan. 4, the Biograph Company will make its weekly releases on Mondays and Thursdays, instead of Tuesdays and Fridays, as heretofore. This change is made because so many other releases of the associated manufacturers occur on the last named days.

## Do NOT put on the PASSION PLAY

### Without Music and Lecture

If you are too far away from New York or Philadelphia to engage

## DISCUSSING THE CONSOLIDATION.

The Mirror's News of Last Week the Basis of  
Wide Comment.

The important news of the film manufacturers' consolidation, which The Mirror of last week was the first of all papers to publish, has been the chief topic of discussion since then, in moving picture circles throughout the country. While the news taken of the manufacturers was not welcome, it came with unexpected interest, as it was through and far-reaching its consequences to prove a decided advantage to the exhibitors, as it did, the fact and full extent of the transaction was in great demand.

First in importance in the new line up is the fact that all important patents covering both the manufacture and exhibition of moving pictures is now claimed to be in the hands of the new Motion Picture Patent Company. If these patents are what they are credited with being, opposition to them from whatever source must prove futile.

Second in importance is the consequence to the exhibitors of the new consolidation to exert control, not only over the manufacture, importation and rental of new films, but also over the exhibition.

All the details of the merger in which exhibition control is to be enforced, have not been announced.

beyond the statements that a nominal license will be exacted from exhibitors, and only those with license projecting machines will be permitted to use licensed films.

Regarding the working out of this part of the programme, there are much differences of opinion. If it is decided that no such conditions will be insisted on the business, except for the purpose of restricting exhibitors to the use of pictures controlled by the new organization. In other words, the manufacturers are not likely to adopt any measures that will tend to reduce the market for their product. On the contrary, it is to their interest to promote the development of moving picture exhibition along healthy lines.

Another point of importance is the reassertion of the principle first introduced by the Edison Home Movie Studio that films should not be sold, but should be rented to the exchanges who, in turn, should rent them to the exhibitors. The purpose was to limit the life of a film, and to prevent its exhibition after it had become marred and mutilated. Certain rental agencies complained bitterly, holding that they should be permitted to rent out films as long as there were exhibitors willing to pay for their use. But there are undoubtedly sound reasons against such a contention. The film maker's reputation is at stake every time one of his pictures is shown to an audience. If a mutilated, patched-up, worn-out picture carrying his trade-mark, may be exhibited as long as it will hang together, it can only injure the maker's reputation and reduce the public demand for films of his manufacture. He has the same right to insist that his film production shall be properly exhibited, as the theatrical manager has, who leases a play to another manager on condition that the second manager shall stage and produce the play in an adequate manner. We have referred here to the rights of the manufacturer, but his own name as an additional reason in favor of retiring worn-out films, and not as the only argument. It should be evident to all exhibitors and film rental agencies that such a policy must, in the long run, prove beneficial to all concerned, always providing the restrictions imposed by the manufacturers are reasonable. Formerly it was sought to put an arbitrary six months' limit on the life of a film, but this was not enforced and it may be that some other standard will be adopted in the future to determine when the usefulness of a film has passed.

## SALVATION ARMY AND A BIOGRAPH PICTURE.

The Salvation Army in New York last week paid a singular tribute to the uplifting character of a Biograph moving picture subject, Christmas Burglars, reviewed in another column. One of the scenes in the picture shows a crowded New York street in the shopping district, and in the foreground appears a Salvation Army man dressed as Santa Claus, standing beside the familiar kettle. Some of the army officers heard about it and visited the Fourteenth Street Theatre, where the picture was being exhibited. They were so struck with the moral of the picture that they sought and obtained permission to show it at the annual Salvation Army Christmas entertainment, where it made a decided hit.

## MOVING PICTURE NOTES.

## Interesting Items of News from Moving Picture Theatres the Country Over.

**Business continues good at Dover, N. H.** The Clement Theatre Dec. 19-20 presented with the following films: Stuart, Life of Abraham Lincoln, vase Prejudice, Wood Floating and Pulp Industry, How Jones Saw the Carnival, A Summer Idyl, The Miner's Daughter, Charity Begins at Home, An Obstretooth, The Sonambulist, The Lady or the Tiger, Lord Leatherpton, Cave of the Spooks, Old College Chums, Quiet Hotel, Jack the Kiser, Willie's Dream, White Man's First Smoke, and Fish Preserving. The Lyric had fair business without the vaudeville feature and will present pictures and illustrated scenes in future.

**A new motion picture theatre will be opened in Perry, La., soon, under the management of A. S. Monroet; it will be located on Second Street. The Orpheum is doing capacity business at each performance.**

**The Cattle Rustlers** was a very attractive film at the Nickel Theatre, St. John's, Newfoundland, Dec. 14, 15. Heard Over the Phone and The Merry Widower also went well 16, 17. The illustrated songs are uniformly rendered by A. H. and Gobie Hartline, and Hallie Maddison, wife balladist. Both these vocalists are now favorites in that locality.

**The Marvel Moving Picture Theatre, Winston-Salem, N. C., has been leased to M. O. Mead, of Greensboro, N. C. Mr. Mead is also manager of the Gem Moving Picture Parlor in this city and is thoroughly experienced in this business. F. E. Thomas, who possesses an excellent tenor voice, has been secured for the present season.**

**The Electric, in Huntington, Pa., offered a fine line of lectures and illustrated songs to capacity during week of Dec. 18-25. A fine large turkey has been given away every night to patrons holding winning number. Lyric (Clarence Dick, mgr.); Miss Speece in illustrated ballads and an excellent line of pictures have filled this house to capacity during week of 18-25. A number of improvements are in progress.**

**C. C. Claremont has purchased the interests of his partner, F. Perry, in the Wonderland Amusement Co. and is sole owner of the houses at Alexandria and Opelousas, La. A vaudeville feature has been put on at Dreamland, and both the pictures and acts are received favorably by big houses.**

**The New Star, at Hannibal, Mo., continues to draw large crowds. The Cameraphone is certainly a winner and patrons are having to stand nightly at this popular moving picture theatre. The Electric and the Nickelodeon are attracting fair sized houses.**

**The Happy Hour, in San Antonio, Tex., with vaudeville and moving picture house still continues to draw good house. Bill week Dec. 13-19 was a good one. The Gem Moving Picture Theatre gained in popularity since Manager Burke took charge. The Star is now running regular vaudeville, with one reel of pictures, to great success. Dixie, Colonial, Edisonia, Palace, Alamo, and Electric, all straight moving picture theatres, did not do so well last week.**

**The Nelson, the leading moving picture house in Springfield, Illinois, has added the dramagaph. The Incendiary Drama was the bill, and the talking picture made a hit.**

**The Majestic, the latest moving picture place in Louisville, Ky., will open season about 1. It is larger than any other of the kind except Hopkins' and will be conducted along high class lines.**

**The Scenic, in Providence, R. I., offered one of the best bills to date Dec. 21-26, which included Eddie R. Raymond in comic songs, the Foster Trio, Shaduck and Talbert, Etta Caff, and Master Lione Smith; and the Bixby Trio in illustrated songs. Miss Leslie and the Bijou Trio in illustrated songs, also some new and instructive pictures, make up the bill at the Bijou 21-26. Capacity houses at the Nickel, Miss Beaulieu, the Nickel Quartette, with John Shea, a new vocalist, and good pictures pleased.**

**A new moving picture house called the Lyric opened in Brantford, Ont. Dec. 22, to good business. Moving pictures and descriptive songs seem to be popular here. William Kerrys is the proprietor.**

**A new moving picture house has been opened in Ottawa, Ont., called the Majestic Theatre, with a capacity of 500, under local management. The business of this house has been excellent since the opening date, Dec. 21.**

**The Lyric, in Salt Lake City, U. S., has abandoned the cameraphone and gone over to straight moving pictures at 10 cents admission. Max Florence is arranging to open another moving picture theatre to run in connection with the Elite. Tickets will be given from one to the other.**

## NOTES OF VARIOUS ACTIVITIES.

**Selwyn and company are offering The Lost Trail for road and stock production. This piece was first presented in the Spring of 1897, by Minnie Phillips and her stock company, and has since been seen on tour in all the principal cities from the Atlantic to the Pacific. Theodore Loach, who has been starring in the Western company, has presented the piece five weeks in Denver within fifteen months.**

**Liberal terms are being offered to one and two night attractions at Bennett's Theatre, Quebec. P. Q. the only theatre in a city of 100,000. The business**

has been splendid at this point. Time and terms may be had of the local manager, J. H. Alex, or Julius Gabe, Empire Theatre Building, this city.

**A ground floor theatre in one of the good manufacturing towns of the Middle West is offered for sale. The town has 20,000 population, with 70,000 more to draw from. Participants are to be had from "M. D. B." care this office.**

## NEWS FROM NEW ZEALAND.

**Mrs. Wiggs Warmly Welcomed—J. C. Williamson His Three American Successes on Tour.**

**WELLINGTON, Nov. 24.—New Zealand players are at present enjoying a rare treat in witnessing the performances of Mrs. Wiggs of the Cabbage Patch. It is quite one of the quaintest pieces seen here for years, and is being played everywhere to packed houses.**

**The Dominion is steeply inundated with pictures showing just now. There are more than eighty of them. A few are of some merit, but it is a mystery how many of them can get from one town to another. The Canadian Klitton Band is at present touring the Dominion. The Auckland season was a very successful one.**

**The Fuller Proprietors have abandoned vaudeville for the present, and have decided to let their theatres to any theatrical managers who want them.**

**Wirth's Circus is booked for a tour of the Dominion, commencing at the Bimini early in January.**

**J. C. Williamson will have three companies touring Australia at Christmas time, all three playing American successes. Titled Bruns will be at the Wellington Opera House with The Girl of the Golden West and Diana of Dobson, the Musical Comedy company at His Majesty's Theatre, Auckland, with The Red Mill and The Prince of Pilsen, and the company that supported Margaret Anglin during the tour of Australia will be at the Theatre Royal, Christchurch, with The Thief, The Tramp, The Silver King, and other pieces. Old Jane Humphrey will play Miss Anglin's parts.**

**Madame and Devant's mysteries are touring the Dominion to good business just now.**

**Helen Raymond, who plays Mrs. Eichorn in Mrs. Wiggs of the Cabbage Patch, informed me that on her return to New York she expects to tour in vaudeville with the one-act playlet, Never Again, which she has already produced in New York with success.**

**William Anderson's Dramatic company is at present touring the Dominion with the Father's Department.**

**The piece is in the first-class style, but the comedy is not in any means a strong one. Business is fair. The tour will extend over five months.**

**It is pleasing to note that all the members of the Mrs. Wiggs of the Cabbage Patch company have made many friends in each town they have visited since their arrival in New Zealand.**

**The Burns-Squires eight picture show, at present touring the Dominion, is not doing much more than covering expenses.**

**It is anticipated that Messrs. Meynell and Gunn will add some of their attractions to New Zealand next year. It is to be hoped the Miss Hook of Holland company will be one of them.**

**Eugene Shakespeare, who plays Chris Haig, the cripple, in Mrs. Wiggs of the Cabbage Patch, is one of the best "cripples" even seen in these parts. He is also a very fine actor, and makes the small part of Chris Haig stand out prominently.**

**Madame Ada Crosbie with a strong concert party will commence a tour of the Dominion at Invercargill on New Year's night.**

**It has not yet been decided whether it will be the Royal Comic Opera company or the Julius Knight company that will commence a tour of the Dominion at Dunedin next June.**

**It is almost certain that Madame Sarah Bernhardt will visit New Zealand about the middle of July.**

ANDREW SMART.

## LETTER LIST.

**Members of the profession are invited to use The Mirror post-office facilities. No charge for advertising or forwarding letters except registered mail, which will be re-registered on receipt of 10 cents. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or certain application. Letters advertised for 20 days and unclaimed for will be returned to the post-office. Circumstances, postal cards and newspapers excluded.**

## WOMEN.

**Allen, Marie, Mrs. L. Adams, Dolly Allen, Florence Averill, Grace Arnaud, Elizabeth Aldrich, Edna Adams.**

**Browning, Edith, Mrs. Victor O. Brown, Evelyn Brown, Elsie Brown, Frieda Brown, May Brown, Amelia Brown, Carrie Brown, Hazel Brown, Nellie Brown, Blanche Brown, Lydia Brown, M. Baker, Louise Bouchacourt, Mrs. Harry Burgess, Gypsy Bellairs, Gladys Brill, Edna Bonn, Fay L. Bonrino, Anna Bridge, Mrs. Reginald Barker, Nella Bergen, Thelma Berger, Eddie Bowens.**

**Canwell, Corinne, Beryl Clifton, Laura Collette, Emma Carson, Blanche Caine, Alexandra Carlyle, Maude Cleveland, Florence Craig, Fanny L. Carter, Bassi Cannon, Lillian Mae Crawford, Nellie Clegg, Mary Cowell, Maude Courtney, Catharine Culhane, Alice Capron.**

**De Frayze, May, Norma Deane, Jena Dayne, Theresa Doughty, Elizabeth Dodridge, Lillian Dillworth, Anna L. Dexter, E. C. Drake, Adelaide W. Dwane, Evelyn De Follett, May Donahue, Madge Drew, Ethel Dowd.**

**Earle, Hazel, Madge Edwards, Maude Eburne, Agnes Evans, Winifred Elliott.**

**Fairchild, Mary, Ruth Franklin, Mrs. Perkins Fisher, Caroline Franklin, Helen Florence, Beatrice Fulton, Gertrude Fullerton, Carrie L. Fog, Mrs. L. Field, Grace D. Fisher.**

**Gill, Virginia, Alice Gray, Amelia Gardner, Bertha Galland, Helen Grantry, Alberta Gallatin, Florence Gale, Helen Gerould, Jane Grey, Mrs. M. L. Gordon, Marie George, Maude Gilbert, Ethel Gunning.**

**Hunting, Maude, Paul Hamilton, Daisy H. Hall, Mrs. Chas. Hosman, Letty Holmes, Margarette Howard, Marguerite Holt, Grace Krickle, Beatrice Hope, Grace Houston, Anna Hill, Helen H. Hill, Mary L. Hobart, Alpha Hayes, Marc C. Henderson.**

**Kennedy, Joanie, Josie Intropio.**

**Johnson, Mildred H., Ethel Jackson, Isabelle C. Jackson, Eleanor Jennings.**

**Kennedy, Elizabeth, Adele Kerman, Clara Knott, Mae Kilcayne.**

**Lamb, Dorothy, May Leslie, Ida Lewis, May Lilly, Nine Lyn, Madie Laurence, Margaret Lee, Moran Lamson, Jeffreys Lewis, Joe Lovering, Evangeline Leunt, Phyllis Loraine, Estelle Lovell, Mildred Lawrence, Great Le Roy, Mrs. Lovell, Helen London, Virginia Lawrence, Lillian Lawrence, Louise Lovell, Louise Louise Moran, Jean Moors, Jean Moors, Jeanne Mariano, Evelyn C. May, Mary Marble, Myrtle Marsh, May Maurice, Dorothy Morton, Lucy K. Muro, Mary Mooney, Hazel Miller, Nina Maitland, May McCloskey, May McIntyre.**

**Nelson, Alice, Grace T. Newell, Kathryn Nelson, Dell D. Nichols, Lucia Nola, Nelly Napa, O'Connor, Alice Saunders, Helen O'Reilly.**

**Perry, Sylvia Jessie Pringle, Mrs. Frank Parrot, Lester Prentiss, Mrs. Howard Pratt, Helen Pointer, Avis Price, Florence.**

**Rand, Violet, Ruby Ray, Annie Rochester, Mae Russell, Jennie Rupel, Irene Russell, Ray H. Ralph, Lillian Ross, Fanny Rice.**

**Showard, Marion, Mrs. Jas. Stevens, Nellie R. Scott, Mabelle Stearns, Nellie C. Stearns, Mme. Dacre, W. G. Smith, Alice Steffens, Helen Sinclair, Mrs. E. B. Smith, Sophie Snyder, Mand Scott.**

**Thornton, Virginia, Nellie Torrett, Ethel Trevor, Mrs. Goo, Thatcher, Mrs. Joe Tanaka, Clara Thrupp, Edith Talbot, Alice Thurgate, Odette Tyler, Mae Tobin, Virginia D. Tresscott.**

**Ward, Vivian, Helen Verand, Alice Veasey, Elsie Vivian, Linda M. Ulmer.**

**Whitman, Helen, Mathilda Wolfing, Ida Weener, Florence Withee, Adele Wagner, Estelle Wilmett, Marie Walwright, Mrs. K. Williams, Daisy Wolcott, Susie Willis, Leah Winslow, Ethel Wright.**

MEM.

**Astley, Edgar E., Pervis Aylmer, H. L. Atkinson, Mrs. Man's Alexander, Jim Alexander, Frank Bell, Frank H. Gandy, Bennett, Jack Barnes, D. W. Blane, H. C. Blane, H. M. Burnham, Roger Barker, Sam'l Black, Harland Brodes, June Barrett, Jim Buckley, Cliff Bernack, Edw. H. Bailey, W. E. Benney, Geo. A. Boyer, Thos. Burroughs, Lawrence Belgard, A. S. Byrd, Willard Blackmore, Harris Burnett, H. D. Byrd, Jim, Brahms, Wm. Black, Homer Barton, Al. Beasley, Harry Bulger, Ed. Blandell, J. Frank Burk, Frank Darlin, Frank Darlin, Victor D. Lacey, W. H. Dugmore, Lawrence Dunbar, Chas. E. Durack, Jim Dwyer, Dan Denton, Wm. Dumont, Sol. Davis, Jim Delcher, Andrew D. Dell, Jim Denman, Thos. Donaghay, Lester J. Dier, J. Chas. R. Ellison, Edward Earle, Rich'd Earle, Frank E. Fairhurst, Louis C. Seymour Firth, Jas. C. Fisher, Frank Fairhurst, Dick Farmer, J. F. Faubel, I. M. Flack, W. F. Ferrey, Harry M. Free, Postlethwaite, J. Purcell, Harry Greenway, Jas. Glen-dinning, Chas. Gordon, C. P. Greneker, Donald**

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**A motion for an injunction brought by Burton Nixon to prevent me from leasing my play, "LENA RIVERS," was, on Dec. 22, 1908, vacated by order of the United States Circuit Court.**

FREDERICK LOOMIS  
Leading Juveniles  
AT LIBERTY Jan'y 9th

**Address INDIAN'S SECRET CO.: Dec. 28-Jan. 2, Third Avenue Theatre, New York; Jan. 4-Jan. 9, Bijou Theatre, Brooklyn.**

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R. B. LeRoy  
AT LIBERTY Jan'y. 9.

## HEAVIES—LEADS



## PROVIDENCE.

The Vampire Produced—Thus Twins Here—Vaudeville—Interesting Items.

At the Providence Opera House Dec. 21-26 John R. Morris and a co. on presented *The Vampire* to fair business. *The Vampire* was played for the second time on any stage at Providence, Conn., 15, and came direct to Providence for other engagements. The book is by Edgar Wood and George Vierrick. It deals with a young poet, Paul Hartleigh by name, who by the power of thought transmission seeks to gain fame by weakening the minds of others. He entices Alice Arden into loving him, only to use her as a tool to further his profession. Upon finding that she has a rival in love he, the Vampire, transforms himself into that man, moving thereby to win her to such an extent that he would forget her forever. Thus he succeeds in doing and making a permanent wreck of not only his rival but all with whom he comes in contact. As usual he gains the hand of his ward, Alice, and all ends happily. Mr. Kelland and Katherine Florence make the best of their opportunity. The complete cast was: George Townsend, Warner Gland; Mrs. Hauser, Louise Dempsey; Jack McNeil; Mary Smith; Paul Hartleigh, Gary Fielding; Alice Arden, Catherine Powers; Gary Fielding; John Westcott, Mr. Craig, Richard Baker; Mr. William MacNeil, George Paoncourt. Three Twins 22-23.

A choice programme was given for the holidays at Keith's 21-26, headed by Jessie Leaky's Birdland and Laura Burt and Henry Stanford in *The Order of the Month*. Others were Oscar Lorraine, Bellamy Brothers, Hiram's Manikins, Harry and Walford, William Masterson, Clark Brothers, the Barbers, Will Davis, Lorenzo's Circus, Maxine Gillette and John Hallahan. At the first four matinées of the week as a special feature Manager Lovensong arranged for a Santa Claus to distribute presents from a Christmas tree to all the children present.

As has been his custom for the past few years, Proprietor Albee again entertained about 600 boys from the Socknonian School at the Tuesday matinee, who were very grateful with their applause. There was a special matinee on Christmas morning composed of performances on the part of the

Joe Welch appeared on *The Empire* 21-26 in *The Puddler*, Eugene Blair in *The Kreutzer Sonata* 26-27. At the Imperial 21-26 *The Big Review* was reviewed by good houses. The Rollickers 26-27.

Westminster Theatre: The Bentz-Stanley co. returned 21-26. Blue Ribbons 26-27.

Master Hackett, who took the part of the peddler's child at the Empire 21-26, was taken suddenly ill at the Monday matinee, and Jeanette Hackett, his sister, was called from New York to fill out the rest of the week.

*The Twins* will be seen at the Providence Opera House 26-27. The transfer was made possible by the fire which took place at the Herald Square Theatre, New York, 22.

The Wolf, which was booked for the Providence Opera House 26-27, will go to Buffalo instead, but will come to Providence later in the season.

Fred Evans, Evans, the short, round son of Mr. and Mrs. Fred Evans, who are playing at the Westminster, made a trip from England to this country alone and joined his parents in this city. HOWARD F. HYLAND.

## INDIANAPOLIS.

Honeymoon Trail—The Virginian—Madame Nazimova—Fiske O'Hara—Vaudeville.

Honeymoon Trail, with a good cast, including Harry Stone, Dorothy Brewster, Bert Baker, Alma Lorraine, and others, played good houses. *The English* Dec. 12, 13, indoor. Dunces followed 17 to a large audience and the week closed with three good matinées of *A Knight for a Day*. The Virginian, for one performance 21, with W. S. Hart in the title-role.

Nazimova in *A Doll's House* and Hodda Gabler, matinee and night, 22. *The Counsel for the Defense* 24.

Hattie Williams in *Fluffy Ruffles* 26-28. Girls 28-30.

George M. Cohan in *The Yankee Prince* 21-22.

Dr. Jekyll and Mr. Hyde at the Majestic, with Harry Leon, Burton, with addition and price, P. A. T. F. (Feeling) Murphy's *Playboy*, a comic farce, served as a curtain raiser. Old Goldminers 26-27.

Fiske O'Hara presented Dion O'Dare at the Park 17, 18 to well filled, admiring houses. The Prince of Swindlers opened to two large audiences 21-22. The Smart Set 24-26. The Governor and the Boss 26-30. Grandstair 21-22.

An excellent bill at the Grand 21-22 was headed by *A Night on a Houseboat*. Frapnell Family, the Moline Twins and Clay Smith, Deville and Sinclair, A. G. Duncan, Fernandes May Dan, and Charles Marcellus.

Empire: Kentucky Bells 21-26. Sam Devore's Show 26-27.

Harry Lauder and co. will be seen at Caleb Mills Hall 20.

"The Boy Who Stutters and the Girl Who Lips," written by Louis Weisn, formerly press representative of the Grand, but now in New York, was sung with success by Lillian Newman and Ben Linn in a Night on a Houseboat at the Grand this week. PEAL KIRKWOOD.

## MILWAUKEE.

The Squaw Man—Strongheart—The English Company—Garman Plays—Vaudeville.

The Squaw Man, presented by Dustin Farnum and co., opened the week at the Davidson Dec. 20 to fair sized houses.

Mr. Hill and I at the Alhambra opened 30 to an average house. The company is headed by Ed Lee Wright. Wed. 27, Girls.

Strongheart opened at the Bijou 20 to fair business. Robert Lee Allen, a Milwaukee boy, is with the co. and played his part in a comical manner. The Prince of Swindlers week 20.

The English Stock co. at the Shubert presented Clarendon to attract the younger generation.

The Galloping Don Goliath was presented by the German Stock at the Pabst 21. The concert of the Yale Glee Club attracted a good house. Bismarck, by the German Stock, was planned to regular subscribers. Great preparations are being made by Milwaukee Scotchmen to welcome Harry Lauder, who will play one performance.

The new bill at the Majestic included Helen Grantley, Santos' Miniature Carque, Fred Singer, Big City Quartette, Doloch and Zillman, Sadie Sherman, Harry and Hughes, and the kindred.

The new bill at the Crystal 21 was headed by Frederick L. Brown and co. in College Days. Thomas Hayes, Barrie and George Lopez and Lopez, Ada James, and the Crystallites.

Sam Scribner's Big Show is attracting good business at the Gayety week 20.

The Frolicsome Lamb Burlesques opened 20 at the New Star to good business.

Bach's Orchestra gave an interesting programme at the West Side Turn Hall Sunday matinee 20. Leon F. Raines was the soloist, and was given a hearty welcome by the large audience. A. L. ROBINSON.

## MONTREAL.

The Pollard Lilliputians—Mélodramas—Bennett's BH—Paul Cazenave—Burlesque.

The Pollard Opera co. met with a warm welcome when they opened at the Academy Dec. 21 in *The Toyman*. They play a two weeks' engagement.

The Cowboy and the Squaw proved an exciting melodrama at the Francais. Specialties were introduced by the Laramie and Sora Wilson.

The Star Boat, featuring Harry Granville, was an interesting headliner at Hersey's. Other stars were Agnes Scott and Horace Wright, Scott and Hale, Harry Leclair, James F. MacDonald, Clayton Kennedy and Mattie Rooney, and Paul Florys go to make up a good bill.

Fred Irwin's Show, at the Princess, proved a good bill of more than ordinary merit.

The Star Show Girls gave a good performance at the Royal and were greeted by big audiences.

Fred Cannon's Show, The Three Musketeers for his Christmas week attraction at the National, appearing himself in his well-known impersonation of D'Artagnan. He received excellent support from the National Stock co.

Moving pictures and vaudeville form a good bill at Bennett's Nouveautés.

His Majesty's offered The Gay Musician 22-23. W. A. TREMAYNE.

## SALT LAKE CITY.

Brewster's Millions—The Colonial Company—The Lyceum Opened.

Brewster's Millions, at the Salt Lake Theatre, did good business Dec. 14-16. Just Out of College finished the week to fair sized audiences. Little Johnny Jones 21-22.

The Colonial presented the Willard Mack and Mand Leone co. in *A Gold Mine* to light business. Co. good, but cannot draw people away from the Christmas window. Devil's Auction week of 21.

The Grand Theatre is undergoing another change and has been closed for a week. Mr. Simms, of Denver, has been in the city superintending the alterations. The opening will occur Christmas Day, when a co. will be put on giving Vaudeville and short plays. Moving pictures will also be given.

The Lyceum Theatre, just built for John Cort, opened its doors 20, presenting Lincoln J. Carter's *Pinning Arrow*.

## LOUISVILLE.

The Counsel for the Defense Produced—Fiske O'Hara—Vaudeville—Gossip.

The attraction at Macmillan's for three nights and matinee beginning Dec. 20 was *The Counsel for the Defense*. Business was good. Madame Mimosa in *A Doll's House* and Hodda Gabler drew large audiences 24-26. *The Three Twins* 29, 30 (matinees).

At the New Masonic Fiske O'Hara in Dion O'Donnell drew large houses week of 21. This week, James Young in *Brown of Harvard*.

At the Mary Anderson the following good bill drew large audiences: Four Ford, Cherish Simpson, Evans and Lloyd, John and Moe Burke, Felix Adler, Matthews and Rose, Delmore Sisters, and the O'Kars.

The offering for Christmas week to the patrons of the Avenue was Joe Hertz in *Fritz, the Wandering Musician*. Business was excellent. Next, The Boy Detective.

For week of 20 Whallen and Marcelli's Brigadiers presenting Mr. Wise of Broadway drew good business at the Birmingham 21-22, Kent, Kentucky.

Plans are now shaping up for the May Musical Festival. Walter Damrosch and the New York Symphony Orchestra have been engaged, as also have soloists Olive Fremstad, Corinne Koller-Kelley, and Ricardo Martin. There will be a chorus of over 300 voices, drilled by George B. Godkin, of this city.

Work is progressing rapidly on the improvements at the Elks Home.

L. P. Wingert, a former well-known railroad man, has associated himself with G. T. Crawford and is now prominent in moving picture amusement affairs here.

Cornell University Glee Club gave a concert here 31 at the Woman's Club.

CHARLES D. CLARKE.

## SEATTLE.

The Great Divide—The Stock Companies—Gossip.

At the Moore *The Great Divide* 13-19 drew houses that ranged from small to large. The play was presented by an excellent co. Seattle Symphony Orchestra gave its last popular concert 13 of the series before an appreciative audience. Florence Roberts in *The House of Bondage* 20-21.

At the Seattle *A Millionaire Tramp* 13-19 drew fair business. D. Volee appeared in the title-role in the cast were Gertrude Steele, Elsa Minet, Theresa Belmont, Lorence Munson, and others. Why Girls Leave Home 20-21.

A Contested Woman 13-19 was the offering of the Margate Players at the Lido. In the cast were Alice Julia Walcott, Clara Keeler, Pauline Maderna, Mary C. Clark, William Dowling, Philip Shefield, F. C. Huchner, Ed. M. Kimball, V. T. Henderson, Harry F. Cummings, and other lots.

The Third Avenue Theatre Stock co. closed its engagement with a good presentation of Uncle Tom's Cabin 13-19, which drew fair business. Stanley Johns was seen in the title-role. Violin Keene as Topay was very effective. Little Judith Raynor, Harry Prince, Eva French, and others appealed to good advantage. Allen Curtis Musical Comedy co. in *A Lost Baby* 20-21.

Harla M. Sloan and orchestra gave a classical concert 18, which delighted a large audience.

The work on the A. Y. P. grounds is progressing in a satisfactory manner and all signs indicate that 1909 will be a memorable year in the history of Seattle.

BENJAMIN F. MESSERVELY.

## NEW ORLEANS.

E. H. Sothen in Repertoire—A Splendid Company—Thurston Pictures—Stock—Vaudeville.

E. H. Sothen and his competent co. were seen at the Tuileries Theatre in Richard Lovelace, Lord Dunmore and Hamlet Dec. 21-22, and the performance justified the large attendance. A Stubborn Cinderella 22-23.

Thurston was the attraction at the Crescent Theatre 20-21. His work was high class, entertaining and mystifying. Paul Klost added much to the programme as the musical clown. Checkers 27-28.

The stock co. at Blanche's Lyric Theatre put on *The Night Before Christmas* 20-21, with Theodore Tambelle, Mullie Cameron, Emma de Castro, Edwin Tracy and Joseph Booth sustaining the principal roles intelligently. Wanted by the Police and Dancing Girls 27-28.

Since Nellie Went Away was presented by the stock co. at the Dauphine Theatre 20-21, with Lillian Bayar and Rolle Lloyd playing leads. The rest of the cast gave us usual good support. The Cowboy 27-28.

The Dusty Duchess was a popular attraction at the Greenway Theatre 20-21. The World Beater 21-22.

The attendance continues good at the Orpheum Theatre 21-27. The following features were entertaining: Katie Barry, the Melanies, Silken's Novelty Circus, the Casting Diamonds, Henry Clive and co. Ward, Clarke and co., Ernie and Mildred Potts, and the kindred.

The Shubert and Winter Garden and the Fletchers enterprises are doing well with their moving picture shows.

J. M. QUINTERO.

## DENVER.

Edith Taliferro Popular—The Press Club Benefit—Vaudeville—Items.

Polly of the Circus played nine performances at the Palace Dec. 14-20 to capacity houses. Edith Taliferro was mentioned twice. May McKay, formerly of Denver, contributed a well-chosen chapter bit. The Wolf 21-22. The Servant in the House 25-26.

The Honeycombers played to fair business at the Taber. Coming are: *The Flower of the Ranch* 26-27 and *Just Out of College* 27-28.

Theodore Lorch is attracting crowds to the Curtis. Only John Perkins in the Christmas offering at the Baker.

The Press Club will have its annual benefit at the Broadway 22. The attraction will be *The Wolf*. Mr. Waiters, the author, worked on a Denver paper for some time.

The Orpheum offered Valadon, Chas. W. Bowser and H. A. Morris and their girls, and Bert Marie.

The Crystal had Klein-Ott Bros. and Nicholson, Harvey and Lee, the Svicks, the Carr Trio, and others.

Edith Taliferro was entertained by Mrs. Peter McDonald, wife of the Broadway and Taber manager, during her engagement here.

The Shubert and Winter Garden in town has given a benefit performance to raise funds for a Children's Hospital.

The Christmas bill at the Majestic included the Great Lind, Three Zaras and Carman, Harry Thornton, Three Newsomes, Al. Coleman and the Cycling Lancers.

MARY ALICE BELL.

## BUFFALO.

Paid in Full—Nance O'Neill—Harry Lauder—Vaudeville—Burlesque.

Paid in Full was the attraction at the Star week Dec. 21 to satisfactory return.

The Road to Yesterday was well presented by a capable co. at the Lyric week 21.

Nance O'Neill opens at the Teek 25 with Agnes, supported by Martin Alsop, a great favorite in this city.

William Mortimer offered *A Girl's Best Friend* and *No Mother to Guide Her* at the Academy week 21.

Sophie's week 21 had Valerie Bernier, Estelle Wentworth, Mr. Busby, Sidney Deane and co., the Bounding Gordons, Willette Whittaker, Al. Lawrence, Amelle Rose, and kinograph.

The Pad and Follies were at the Garden week 21.

Minor's Merry Burlesques held the boards at the Lafayette week 21.

Harry Lauder packed the Convention Hall for two performances 22. William Morris and Ted Marks were here 22 with Harry Lauder.

P. T. O'CONNOR.

## ST. PAUL.

The Servant in the House—Dustin Farnum—in Panama—Vaudeville.

At the Metropolitan Dec. 14-16, *The Servant in the House* was given very liberal patronage, which it deserved. Dustin Farnum followed 17-19 in *The Squaw Man*. His production was well received. Max Rogers, with the assistance of Joe Kane, in *In Panama*, drew capacity week 20. *A Knight for a Day* comes of 27.

## DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. No longer publication in the subsequent issue dates must be mailed to reach us on or before that day.

### DRAMATIC COMPANIES.

ADAMS, MAUDE (Charles Frohman, mgr.); New York City, Dec. 25-Jan. 12.

AMERICAN GIRL (Geo. F. Hall, mgr.); Bangor, N. Y., Dec. 28; Catskill 20, Cooperstown 31, Oneonta 1, New Haven 2, Norwich 4, Binghamton 5, Little Falls 6, Glens Falls 7, Fair Haven, Vt., 8, Rutland 9.

ARIZONA (David J. Ramage, mgr.); Albany, Ore., Dec. 26, Eugene 30, Sacramento, Cal., 1, 2, San Francisco, 3-4.

ARLIESS, GEORGE (The Devil); Harrison Grey Fiske, mgr.; New York city Aug. 31-Jan. 16.

ARRIVAL OF KIRTY (E. S. Williams, mgr.); Newport, Vt., Dec. 28; Catskill 20, Cooperstown 31, Oneonta 1, Montpelier 1, Barre 2.

AS TOLD IN THE HILLS (W. F. Massa, owner); Albany, N.Y., Dec. 28, Maryville 20, Shenandoah 18, 21, Montrose, Neb., 1, Lincoln 2, Hebrew 4, Fairbury 5.

AT CRIPPLE CREEK (K. J. Carpenter, mgr.); Colorado Springs 1, Colo., Dec. 30.

AT THE OLD CROSS ROADS (Arthur C. Alston, prop.); Du Quoin, Ill., Dec. 25, Mt. Vernon 20, Marion 21, Paducah, Ky., 2.

BACHELOR'S HONEYMOON (Oakes and Gillies, mgrs.); Brookfield, Mo., Dec. 28, Carrollton 21, Marshall 21, Lexington 1, Higginsville 2, Warrensburg 5, Pleasant Hill 6, Butler 8, Rich Hill 9.

BANKER'S CHILD (Harry Shanno, mgr.); Harrison, Ill., 1, Vienna 2, Mount City 4, Charleston, W. Va., 5, Sherman 6, Elmer 7, Popular Bluff 8, Decatur 9.

BAREMORE, ETHEL (Charles Frohman, mgr.); New York city Nov. 9—indefinite.

BATES, BLANCHE (David Belasco, mgr.); New York city Sept. 22—indefinite.

BELL, DIGHT (Currie and Gray, mgr.); New York city Jan. 4—indefinite.

BELLEW, KYLIE (Daniel Frohman, mgr.); Philadelphia, Pa., Dec. 21-Jan. 16.

BEN HUR (Klaw and Erlanger, mgr.); San Francisco, Calif., Dec. 25-Jan. 26.

BELLY CHI KID (Chas. H. Warner, mgr.); Columbus, Ohio, Dec. 26, Cincinnati 21, Lebanon 1, Harrisburg 2, Louisville 4, Altoona 6, Tyrone 8, Barnesboro 8, Johnstown 9.

BLAIR, EUGENIE (Kaufman and Miller, mgrs.); Providence, R. I., Dec. 26-27.

BLUE MOUSE (Glam 8, and Lee Shubert, Inc., mgrs.); New York city Nov. 20—indefinite.

BOY DETECTIVE (Chas. E. Blaney Amusement Co., prop.); Louisville, Ky., Dec. 28-29.

BREWER, JACK (Frederick Thompson, mgr.); Jackson, Mich., Dec. 25, Grand Rapids 30, Ann Arbor 21, Toledo, O., Jan. 1, 2.

BREWSTER'S MILLIONS (Clegg and Harris, mgr.); Pomona, Cal., Dec. 28, Redlands 20.

BUNCH OF KEYS (Gas Bothas, mgr.); Indianapolis 14, Dec. 20, Waterloo 20, Owatonna 21, Dubuque 1, Clinton 2.

BURGESS, NEIL (Sutherland and Towe, mgrs.); Brooklyn, N. Y., Dec. 21-Jan. 2, Philadelphia, Pa., 3.

BURKE, BILLIE (Charles Frohman, mgr.); New York city Aug. 27—indefinite.

CAMPION, ANN (A. H. Woods, mgr.); Chicago, Ill., Dec. 24-Jan. 12.

CHEMISTS, JAMES J. (H. H. Frase, prop.); Salt Lake City, U. S., Dec. 26-30, Grand Junction, Colo., 21, Leadville 1, Pueblo 2, Victor 3, Colorado Springs 4, Greeley 5, Cheyenne, Wyo., 6, Ft. Collins, Colo., 7, Lafayette 8, Boulder 9.

COUNTY SHERIFF (O. E. Woe, mgr.); Belvidere, Ill., Dec. 28, Freeport 20, Janesville, Wyo., 21, Beloit 22, Elgin, Ill., 2, Waukegan 3, Arcamore 4, Sterline 5, Menasha 6, Dixon 7, Monroe, Wyo., 8, Burlington 9, Racine 10.

COWBOY AND THE SQUAW (H. E. Sullivan, mgr.); Buffalo, N. Y., Dec. 29-30.

COWBOY GIRL (Kirby and Britton, mgr.); Toronto, Ont., Dec. 28-29, Peterboro 4, Belleville 5, Kingston 6, Ottawa 7-9.

COWBOYS' GIRL (Western); J. R. Barrett, mgr.; Newark, N.J., Dec. 26-28, Virginia City 30, Carson City, Nev.

COW PUNCHER (Central; W. F. Mann, prop.); Oklahoma, Okla., Dec. 28, Tahlequah 30, Fayetteville, Ark., 21, Ft. Smith, 1, Van Buren 2, McAlester, Okla., 4.

COW PUNCHER (Eastern; W. F. Mann, prop.); Sidney, O., Dec. 22, Bellfontaine 30, Urbana 31, Lima 1, Piqua 2, Middlebury 4, Wilmington 5.

CRANE, WILLIAM H. (Charles Frohman, mgr.); Chicago, Ill., Dec. 20-22.

CREOLE SLAVE'S REVENGE (A. H. Woods, mgr.); Chicago, Ill., Dec. 20-Jan. 2, Detroit, Mich., 4-6.

CRY BABY (Chas. W. Herzer, mgr.); Winchester, Ky., Dec. 21, Jacksonville 30, Altoona 31, Belleville 1, Rock Island 2, Iowa City, 4, Muscatine 5, Burlington 6, Washington 7, Cedar Rapids 9.

CUSTER'S LAST FIGHT (Mittenhal Brothers, mgrs.); Cincinnati, O., Dec. 27-2, Chicago, Ill., 4-6.

DAVIS, FLORENCE (K. H. Derby, mgr.); Des Moines, Ia., 1, Omaha, Neb., 3-5, Lincoln 6, Nebraska City 7, Wyoming 8, St. Joseph, Mo., 9.

DEVIL (Henry W. Savage, mgr.); Galt, Ont., Dec. 20, Stratford 21.

DEVIL (Henry W. Savage, mgr.); Lafayette, Ind., Dec. 20, Richmond 20, Columbus 21, Indianapolis 22, Ashtabula, N. Y., Dec. 20, Kentwood 20, Utica 21, Utica 22.

DEVIL (Henry W. Savage, mgr.); Milwaukee, Wis., Dec. 20, 22, Marshall 20, Chattanooga 21.

DIXIE, HENRY E. (Henry W. Savage, mgr.); New York city Dec. 8—indefinite.

DORA THORNE (Fred Myers, mgr.); Clinton, Okla., 1, Weatherford, Tex., 2.

DORA THORNE (Howland and Clifford, mgrs.); Philadelphia, Pa., Dec. 28-29.

DORA THORNE (Walter Monroe, mgr.); Mt. Pleasant, Tex., 20, Marshall 20, Carthage 31, Nacogdoches 1.

DORO, MARIE (Gustave Frohman, mgr.); Omaha, Neb., Dec. 20, 21, Sioux City, Ia., 21, Des Moines Jan. 1.

DEWEY, JOHN (Charles Frohman, mgr.); Brooklyn, N. Y., Dec. 28-29, Boston, Mass., 4-10.

DEWBROOK, HENRY (Henry B. Harris, mgr.); Newark, N. J., Dec. 20-22.

ELI AND JANE (Harry Green, mgr.); Norfolk, Neb., Dec. 21, Madison 1, Neligh 1, Harrison 2.

ELLIOTT, MAXINE (George J. Appleton, mgr.); New York city Dec. 20—indefinite.

EMERSON, MARY (Samuel Lewis, mgr.); Meadowlark, U. S., Dec. 20, Franklin 31, Oil City 1.

FALCON FRIENDS (J. Jones Johnston, mgr.); Pittsburgh, Pa., Dec. 28-29.

FERDNER'S DAUGHTER (Ed. Anderson, mgr.); Memphis, Tenn., Dec. 29, Eureka 20, American Fork 21, Birmingham Canyon 1, Birmingham Jct. 2, Salt Lake City 3-4.

FARNUM, DURIN (Liebler and Co., mgr.); St. Louis, Mo., Dec. 27-28.

FAUST (Whitton; Olga Verne White, mgr.); Joplin, Mo., Dec. 29.

FAVERHAM, WILLIAM (Frank J. Wilstach, mgr.); New York city Nov. 2—indefinite.

FIGHTING PARSON (W. F. Mann, prop.); Mt. Pleasant, Ill., Dec. 28, Gibson City 30, Farmer City 31, Lincoln 2, Springfield 2, Spring Valley 3.

FIGMAN, MAX GOLD (Court, mgr.); Ogden, U. S., Dec. 20, Salt Lake City 31, Joliet 30.

FIGUE, MRS. (Harrison Grey Flake, mgr.); New York City Nov. 17—indefinite.

FLAMING ARROW (A. Lincoln J. Carter, mgr.); Springville, U. S., Dec. 20, Grand Junction, Colo., 30, Glenwood Springs 31, Salida 1, Florence 2.

FLAMING ARROW (B. Lincoln J. Carter, mgr.); St. Louis, Mo., Dec. 20, Du Quoin 1, Benton 2, St. Louis 3-4.

FROM BINGO SING TO LIBERTY (Charles E. Blaney, mgr.); Milwaukee, Wis., Dec. 20, 21, 22.

GAMBLER OF THE WEST (A. H. Woods, mgr.); Chicago, Ill., Dec. 13-Jan. 2, Des Moines, Ia., 3-6.

GENTLEMAN FROM MISSOURI (W. A. Brady and Joe Grismer, mgrs.); New York city Sept. 28—indefinite.

GEORGE GRACE (Wm. A. Brady, mgr.); Chicago, Ill., Dec. 21-Jan. 2, 3, 4, 5.

GILLIGAN, WILLIAM (Charles Frohman, mgr.); New York city Oct. 19—indefinite.

GILMORE, BARNEY (Havlin and Nicolai, mgrs.); Wheeling, W. Va., Dec. 28-30, Youngstown, O., 31-2.

GILMORE, PAUL (Julie Murray, mgr.); Cairo, Ill., Dec. 29, Jackson, Tenn., 1, 2, Little Rock, Ark., 4, Pine Bluff 5, Clarkdale, Miss., 6, Greenville 7, Jackson 8, Natchez 9, Baton Rouge, La., 10.

GIRL FROM BARZEE (Virgil P. Davies, mgr.); Brooklyn, N. Y., Dec. 28-2, Boston, Mass., 4-16.

GIRL IN RED (M. C. Elliott, mgr.); Lexington, N. C., Dec. 20, Salisbury 30, Statesville 31, Charlotte 1, Monroe 2, Greenville 3, S. C., 4, Gainesville, Ga., 5, Newnan 6, Lagrange 7.

GIRLS (Sam 8, and Lee Shubert, Inc., mgrs.); Brooklyn, N. Y., Dec. 28-2, Boston, Mass., 4-16.

GIRL IN RED (Geo. C. Elliott, mgr.); Lexington, N. C., Dec. 20, Salisbury 30, Statesville 31, Charlotte 1, Monroe 2, Greenville 3, S. C., 4, Gainesville, Ga., 5, Newnan 6, Lagrange 7.

GIRLS (Sam 8, and Lee Shubert, Inc., mgrs.); Milwaukee, Wis., Dec. 27-28.

GOOD FELLOW (Bobby Newcomb, mgr.); Flint, Mich., Dec. 28, Pt. Huron 30, Saginaw 1, 2, Battle Creek 3.

GRAUSTARK (Central; A. G. Delamater, mgr.); Geneva, N. Y., Dec. 31, Ithaca 1, Cortland 4, Utica 5, Glens Falls 6, Johnstown 7, Amsterdam 8, Troy 9, Graustark (Eastern; A. G. Delamater, mgr.); Pittsburgh, Pa., Dec. 25-28, McKeesport 4, Butler 5, Greensburg 6, Uniontown 7, Altoona 8, Cumberland, Md., 9.

GRAUSTARK (Western; A. G. Delamater, mgr.); Indianapolis, Ind., Dec. 28-30, Dayton, O., 31-2.

GREAT DIVIDE (Eastern; Henry Miller, mgr.); Danville, Pa., Dec. 25, Bloomsburg 30, Shenandoah 21, Coal City 2, Pittston 2, Scranton 4, Wilkes-Barre 5, Elmira, N. Y., 6, Allentown 7, Binghamton, Wash.

GREAT DIVIDE (Western; Henry Miller, mgr.); New Westminster, B. C., Dec. 28, Bellingham, Wash.

GRET PLAYERS (See Gretz, mgr.); New York City, Dec. 29.

HACKETT, NORMAN (Julie Murray, mgr.); Toledo, Ohio, Dec. 22, Bay City, Mich., 4, Saginaw 2, Owosso 6, Lansing 7, Jackson 8, Ann Arbor 9.

HALL, HOWARD (Howard Hall Amusement Co., mgr.); Toledo, Ohio, Dec. 27-30, Grand Rapids, Mich., 31-2, Pittsburgh, Pa., 4-6.

HANFORD, CHARLES R. (P. Lawrence Walker, mgr.); Mesa, Ark., Dec. 28, Pittsburg, Kan., 30, Coffeyville 31, Joplin 1, Parsons 2, Junction City 4, Salina 5, Hutchinson 6, La Junta, Colo., 7, Trinidad 8, Raton, N. M., 9.

HANS HANSON (Louis Reis, mgr.); Chapman, Kan., Dec. 28, Wichita 30, Salina 1.

HEART OF THE ROCKIES (W. W. Richardson, mgr.); Milwaukee, Wis., Dec. 2-2.

HENDRICKS, BEN (Wm. Gray, mgr.); Wilmar, Minn., Dec. 26, Sioux City, Ia., 30, Omaha, Neb., 31-2, Kansas City, Mo., 3-4.

HERMAN, SELMA (Howard Hall Amusement Co., mgr.); Philadelphia, Pa., Dec. 28-2.

HIGGINS, DAVID (Hast and Nicolai, mgrs.); Buffalo, N. Y., Dec. 28-2.

HIS TEARABLE SECRET (Charles E. Blaney Amusement Co., prop.); Cleveland, O., Dec. 27-2.

HOLY CITY (H. M. Blackall, mgr.); See City, Ia., Dec. 29, Denison 21, Missouri Valley 1, Atlantic 4.

HOLY CITY (Coast); Le Conte and Fletcher, mgrs.); San Francisco, Calif., Dec. 27-2, Redwood City 3, Santa Cruz 4, Watsonville 5, Salina 6, Paso Robles 7, San Luis Obispo 8, Santa Barbara 9.

IN AT THE FINISH (Lincoln J. Carter, mgr.); Paterson, N. J., Dec. 28-30, Hoboken 31-2, Philadelphia, Pa., 4-5.

IN OLD KENTUCKY (A. W. Dingwall, mgr.); Chicago, Ill., Dec. 26-Jan. 2, Detroit 30, Elkhorn 4, Kalamazoo 5, Toledo 6, Ft. Wayne 7.

IN THE NICK OF TIME (F. V. Duran, mgr.); Utica, N. Y., Dec. 29, Niagara Falls 30, Erie, Pa., 31-2, Youngstown 3, Akron 7-9.

JAMES, LOUIS (Wallace Munro, mgr.); Seattle, Wash., Dec. 27-2.

JANE BYRNE (Eastern; Bowland and Clifford, mgrs.); Trenton, N. J., 1, New Brunswick 2, Burlington 4, Atlantic City 5, Paterson 7-8.

JACK SHEPARD, THE BANDIT KING (A. H. Woods, mgr.); Scranton, Pa., Dec. 28-30, Wilkes-Barre 31-2, Rochester, N. Y., 4-6, Syracuse 7-9.

JAMES, LOUIS (Wallace Munro, mgr.); Seattle, Wash., Dec. 27-2.

JANE BYRNE (Western); See Jane, 1, New Brunswick 2, Burlington 4, Atlantic City 5, Paterson 7-8.

JASPER, JAMES J. (H. H. Frase, prop.); Salt Lake City, U. S., Dec. 26-30, Grand Junction, Colo., 21, Leadville 1, Pueblo 2, Victor 3, Colorado Springs 4, Greeley 5, Cheyenne, Wyo., 6, Ft. Collins, Colo., 7, Lafayette 8, Boulder 9.

JOLICH, BERTHA (Harrison Grey Flake, mgr.); Kalamazoo, Mich., Dec. 28, Lansing 30, Jackson 31.

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## CORRESPONDENCE

## ALABAMA.

BIRMINGHAM.—JEFFERSON (R. S. Douglass, mgr.); Al H. Wilson in When Old New York Was Dutch Dec. 17; excellent, to good business. Paul Gilmore in The Boys of Co. B. 23. The Right of Way 24. Marrying Mary 25.—BIJOU (M. L. Johnson, mgr.); At Graple Creek 14-19; fair, to good business. Genaro and Bailey in Tony, the Bootblack 21-26.—GENEVE (Harry Yost, mgr.); Dainty Dances 14-19; good business. World Beaters 21-26. Price: The Majestic will reopen 28.

MONTGOMERY.—GRAND (Hirsch Bros., mgr.); Paul Gilmore in Boys of Co. B. Dec. 14; small good house. Howard Thurston 15 delighted small house. Coming Thru' the Rye 16; satisfactory house. The Wayne Musical Comedy co. 17-19; Playhouse 20; good advance sale. The White Hat, Circus Girl, Money Maker; fair house; good pleased. The Right of Way 21. The Cat and the Fiddle 22.—MAJESTIC (W. K. Conant, mgr.); 14-19; Harness Van Ziebar, Modell and Curby. The Four Dancing Ladies satisfied fair business. Vaudeville 23-28.

TUSCALOOSA.—ELKS' (Brady and McElroy, owners; University of Alabama Give Club Dec. 14; fair house; good audience). Florence Gear in Marrying Mary (aud. wanted). Florence Gear in Marriage 15; good business pleased; star excellent. Miss Patti Tedeschi 1.

SELMA.—ACADEMY (Wm. Wilby, lessee and mgr.); Florence Gear in Marrying Mary Dec. 15; small house. Brothers Stock on 17-19; poor business. Paul Gilmore 21; small audience (inclement weather). Cat and the Fiddle 22.

DEMOPOLIS.—BRASWELL (Smith and Sally, mgr.); Florence Gear in Marrying Mary Dec. 14 pleased a fair house. Paul Gilmore in The Boys of Company E 19 pleased small house.

MONTGOMERY.—THEATRE (J. Tannenbaum, mgr.); The Right of Way 21; delighted large audience. The Cat and the Fiddle 22. Checkers 23, 24.

GADSDEN.—HAYDEN-FAKE (Samuel Ross, lessee and mgr.); Florence Gear in Marrying Mary Dec. 18; delighted capacity. The Cat and the Fiddle 20.

## ARKANSAS.

LITTLE ROCK.—CAPITAL (R. S. Hamilton, lessee; Chas. T. Taylor, mgr.); Galvan Dec. 21; poor, to poor business. Classroom 24. Faust 25. Optimist Club 22. Southerner 27. Red Mill 1. Yankee Drummer 2. Paul Gilmore 4. Traitor 5. Isle of Spice 11. Old Homestead 12. Mrs. White 15-19. The National (Aud. J. Harris, mgr.); 14-19; Mary Ann Brown, Tammy-Tammy and Mac's Girls and Hillbillys, Music Box Love, Zootie and Dancy Davey and Post Moon; large business. This week: Eva Jackson, Clemons Bros., Delmore and Darrel, Somers and Morris, Askaikin, Dickinson and Brownstones.

JONESBORO.—EMPIRE (J. J. Sinclair, mgr.); Morgan's Minstrels Dec. 14; fair business. The Lily and the Prince 17; good to poor business. Jewell-Kelley Stock on 22. Irish Senator 29. Wah Ou Ma 31. Local 1. Lyman Twins in Yankee Drummers 5. Old Cross Roads 7. The Marriage Blaster 12. Isle of Spice 14. Just a Woman's Way 15. The Barker's Child 18. Machine Girl 21. The Angel and the Ox 22. Master Brown 27.

PINE BLUFF.—ELKS' (C. E. Philpot, lessee and mgr.); Parallel Dec. 17 pleased, to small audience. Rosabelle Morrison 20. My Wife's Neighbor 22. Classroom 23. Red Mill 24.

## ARIZONA.

TUCSON.—OPERA HOUSE (M. Drachman, mgr.); Hans and Nix Nov. 28. San Diego 21. A Spokane Christmas 22. Heard in Shakespeare 25. Murray and Mack 29. The Girl from Sunny South 26. Sunco in Arizona 1. Black Patti 2. The Girl from Over There 6.

PHOENIX.—ELKS' (Joseph Wheelock, mgr.); Miss Temple's Telegram Dec. 16; good, to poor house (bad weather). Pringle's Minstrels 18; fair co. and business. Hans and Nix 25.

## CALIFORNIA.

FRESNO.—BAXTON OPERA HOUSE (R. G. Bertram, mgr.); Max Figan in The Aristocrats Dec. 14; to good audience, pleased. Rose Sisti in The Chorus Girl 16; large house delighted. The Alaskan 16, 17. But Not 21-22.

## COLORADO.

COLORADO SPRINGS.—GRAND (R. N. Nyce, mgr.); Flower of the Ranch Dec. 16; deserved better house. Kathryn Osterman in The Night of the Play 21. Just Out of College 22. The Wolf 28.—ITEM: The old Empire Theatre, of this city, formerly owned and managed by Henry Leibowitz, has changed hands, the new owners being the Majestic Circuit; this house is to be managed by De Weber. The front of the building is to be entirely remodeled, to allow the use of the electric sign, a new story is to be installed, and circuit probably descended. The price paid is said to be \$20,000. The prices of the new house will be raised to the regular scale of Majestic houses, ten, twenty and thirty cents. A four-piece orchestra will be used in the afternoon, as well as for the evening performances, three bills daily.

GREENLEY.—GREENLEY (W. F. Stephens, mgr.); Joseph and William Jefferson Dec. 5; succeeded in pleasing good house. The Wolf 12; good business; pleased. The Devil's Auction 18; fair co. and business. Kathryn Osterman 22.—BIJOU (Law, Hoffman, mgr.); Kate Prior and Alfred P. James 10-12. Monarto 14-16; moving pictures continue to good business.—ITEM: The Majestic Theatre closed 12 and remodeling carried at once; when completed, it will be up-to-date vaudeville house. It will hereafter be known as the Chrystal.

TRINIDAD.—THEATRE (Earl Cooley, mgr.); Kathryn Osterman in The Night of the Play Dec. 14; good co. and business. The Cinema 15; pleased a large audience. Ida Lehr in Cleopatra 20. Edward and Freda Wedding, A Night in Chinatown, Down East Folks; poor co. and business. The Honeycombs 25. The Wolf 27. Jefferson Boys in the Rivals 20. Just Out of College 21.—CRYSTAL (Heddy Miller, mgr.); Week ending 22; Harry K. Beaumont, Dove and co., Delta Girl in her dance, motion pictures and songs; to good business.

LA JUNTA.—THEATRE (H. H. Bourne, mgr.); Kathryn Osterman in The Night of the Play Dec. 15; good business. Uncle Job Perkins 15; mediocre, to poor business.

ASPEN.—WHEELER OPERA HOUSE (Edgar Stoddard, mgr.); Ma's New Husband Dec. 15; fair to good house.

## CONNECTICUT.

HARTFORD.—PARSON'S (H. C. Parsons, mgr.); Polly of the Circus finished Dec. 18 and pleased capacity. John Drew 25, 26. J. Townsend Russell in Picturesque readings 26. Dockster's Minstrels 1, 2.—HARTFORD—OPERA HOUSE (H. H. Raymond, mgr.); The Campanopole continues 21-22. The Sign of the Year 23. A girl will take place 21-22, when David Belasco will present the premier performance of The Easiest Way, with Frances Starr featured.—POLY'S (R. Z. Poll, prop.; G. H. Hancomb, mgr.); One of the best bills of the season week of 21 pleased capacity audiences: Emil Hoch and co. Fred Hosman, La Petite Revue, Meredith Sisters, the Four Flirts, Two Carletes, Frank McNish, and John J. Fenwick.—SCENIC (H. Young, mgr.); The Cubanauts, Maloney and Healy and Dan Mason presented the picture week of 21-22. "Friend" Foy Heath spent several days here week of 21 heralding the Belasco opening, and incidentally making many friends among the newspaper men. Of course he registered at the Belasco Club.

## A. DUMONT.

NEW HAVEN.—HYPERION (E. D. Eldridge, prop.); John Drew in Jack Straw Dec. 21; excellent co.; immense business. Mabel Tallaferva in Polly of the Circus 25, 26; good advance sale. Mr. Crewe's Caravan 28, 29. Law Doctor 21. May Morris in The Vampire 1, 2, with attractions.—GRAND (J. H. Willett, mgr.); Never Too Late to Mend 23, 24; mainline Christmas and 25; big business; good co. Quincy Adams Sawyer 24-30.—POLY'S (R. Z. Poll, prop.; F. J. Windisch, res.-mgr.); Mr. and Mrs. Gardner-Crane and co., Mrs. Crane's new comedy, Pixley's Prodigal Parents; splendid vein of comedy, well acted and generously enacted. Lawrence Crane, in a series of magical illusions, assisted by May Crawford and co. Mr. Crane's work was of a high order, and he pleased immensely. Ella Braden and Fred Derrick were an added attraction, and did some fine work. Eddie Roberts, Kenney, McGahan and Platt, Hayes and Roberta Kenney, McGahan and Platt, Matthews and Ashley. E. J. TODD.

BRIDGEPORT.—SMITH'S (Edward G. Smith, prop.; A. E. Culver, bus.-mgr.); John and Emma Ray in King Casey Dec. 17 pleased good house. Motion pictures 15. John Kellard and Katherine Florence in The Vampire 19 were excellent. Motion pictures 21. Though John Drew's friends were as loyal as ever, yet the bright particular hit of Jack Straw 22 was made by Rose Coghlan, who was never seen to better advantage. Motion pictures 22, 24. May Morris in The Rejuvenation of Aunt Mary 25, 26. Law Doctor in The Circus 27. The Four Caravans 28, 29. Yale Dramatic Club in The Fire Eaters and The Critic 31.—POLY'S (R. Z. Poll, prop.; R. J. Green, res.-mgr.); Alice Fleming was warmly greeted 21-22 during her appearance

with William Hawtrey in Compromised. Wilbur Main and Nellie Walker were as east smooth. Al. Leigh and the Bowduds and Zameths were clever. The rest of the bill included Schert and Jerry, Jimmy Lucas, Ed. Wulf's animals, and the cinematograph. La Petite Revue 25-2.

NEW LONDON.—LYCUM (Geo. W. Jackson, mgr.); Wm. Hubbard, Blaine and Goh's Vanderville and Circles 17-19; very good co. and with the added attraction of presenting each patron with a cake of Hubbard's soap did good business. Edward Vroom in The Luck of McGregor 25. A Fascinating Widow 26. The Thief 21. Leigh De Lucy 4.—BIJOU (M. L. Johnson, mgr.); Week 21. Kaiser's Comedy dogs, Jack Boye, Birth Sisters, Abel and Eddie and pictures, to crowded houses.—ITEM: Manager O'ney is out of town for a few days, the agent of Manager Sheedy. Managed David Appleby of the Westerly house, is in charge at the Marion during his absence.

WATERBURY.—POLE'S (Harry Parsons, mgr.); Edwin A. Becking co. in The House of Love Dec. 17; good business. John Drew in Jack Straw 21; large and well pleased audience. The Thief 25. Edward Vroom in The Luck of McGregor 26. Law Doctor 27. The Thief 21. Leigh De Lucy 4.—BIJOU (M. L. Johnson, mgr.); Week 21. Kaiser's Comedy dogs, Jack Boye, Birth Sisters, Abel and Eddie and pictures, to crowded houses.—ITEM: Manager O'ney is out of town for a few days, the agent of Manager Sheedy. Managed David Appleby of the Westerly house, is in charge at the Marion during his absence.

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# THE VAUDEVILLE MIRROR

## BECK DENIES STORIES.

**NEW BOOKING AGENCY RUMOR APPEARS TO FADE INTO NOTHINGNESS**

**Story Started a Week Ago Now Seems to Be Groundless—"Central Booking Association" Unknown to Its Supposed Founders—Statements from Beck, Percy Williams, Phil Nash, William Morris, Inc., and Others.**

A week ago a rumor was started to the effect that a new booking office with Martin Beck as the prime mover and director was in process of formation. The story gained ground rapidly, and by the middle of the week agents, performers, producers, and in fact nearly every one interested in vaudeville was on the *qui vive* as to the possibilities of such a combination.

One story had it that Martin Beck would form a new booking office, to be called the Central Booking Association, with headquarters in New York. This association was to affiliate with William Morris, Inc., and would not include the present members and directors of the United Booking Offices. With Martin Beck the Orpheum Circuit would work in conjunction with the new concern and would assume control of vaudeville booking interests in the East.

It was said that Pat Casey would be the booking representative and that he would control that end of the business, as E. F. Albee does with the United. The Morris interests would furnish a large portion of their acts and might also have its houses included in the new merger. The effect of such a combination would be to possibly crowd the United Booking Offices out of the field in the East. No percentages would be charged the performer for bookings, according to the rumor, and the theatres themselves would pay the cost of this part of the work. A performer could then book direct for both Eastern and Western time without paying any percentage.

But it all seems to have been a dream. At least those in authority deny the story.

Such a furor was created that agents, performers and producers were thrown into a veritable panic. One agent would give out "information" to the effect that the story was absolutely true and that Martin Beck was to become the Napoleon of vaudeville and that every one else was to be crowded out. One well known and reputable producer, when interviewed by a Minnow man, said: "I would give \$100 this minute to any man who could tell me the real inside facts of this story. It is so vital to me that I have completely stopped all present negotiations to either produce or import any new acts."

When seen by a representative of THE MINNOW, one of the men in authority at the William Morris, Inc., offices said:

"We really know nothing of any movement whereby Martin Beck and William Morris are to combine forces. Possibly if Mr. Morris were requested to take over the Eastern interests of such a new combination, without stultifying himself, he might consider it. It will be recalled, however, that about a year ago Mr. Morris was offered a salary of \$50,000 a year to take over the booking supervision of the United Booking Offices. But owing to the fact that an increase in the percentages to be charged performer for booking was to be made, and for other reasons, Mr. Morris declined the offer. Mr. Morris believes in paying an act every dollar that it is worth, and he does not believe in charging a high commission for booking. Except for foreign acts he has never charged more than five per cent."

Percy Williams, when seen by a Minnow representative regarding the rumored split in the United and Orpheum offices, said:

"I wish to deny emphatically that there is any breach whatsoever among the directors of the United Booking Offices, nor is there the slightest misunderstanding between Martin Beck and ourselves. We are all working in perfect harmony, as we have done in the past, and we will all move into our new offices the first of May, where we will continue our respective businesses in the same manner as we have been doing since we affiliated and took our present offices here."

When asked for a statement Phil Nash replied, "I believe Mr. Williams has denied the rumor for our interests, has he not? Then that is sufficient. I can add nothing."

And lastly comes the denial of any such merger from the man who was reputed to be the head of the scheme, Martin Beck. In a conversation on Saturday, Dec. 26, he said to THE MINNOW:

"How is it that you newspaper men have such a story about me when I have not got it myself? There is no ground for any such statement. I am working in perfect harmony with the United Booking Offices and will continue to do so. I have been in Chicago while these stories were hatching, and knew nothing of them until my return to town on Wednesday."

"We may print your denial as to the truth of this rumor, then, may we?" Mr. Beck was asked.

"You most certainly may. There is no truth in it."

As to the ground for the story, there seems to be a deep mystery and no one seems to know just where it really started. But it gained such headway and was affirmed in one way or another by so many different vaudeville business men that it seemed to have the impress of fact.

## BLANEY'S LINCOLN SQUARE.

Johnson, Davenport and Laddie opened. Their rough comedy acrobatic work pleased. Evans Lloyd and Gracelyne Whitehouse, whose act was reviewed in last week's MINNOW, played Manhattan for the first time. Outside of Mr. Lloyd's singing of a few of his own songs and his comedy, there is little of merit in the act. The old story of the man, which has been one Sydney Grant's specialty for a long time, was told a little differently, utilizing Miss Whitehouse as the lady who takes the sea and returns another of her own. Outside of the fact of its ancient lineage, the story as told here is rather in bad taste. Mand Hall and Carlton Macy were seen in The Timely Awakening, which was hugely enjoyed. Miss Hall's versatility is given free play in this sketch, while the contrasting humor and seriousness of the Mac's impersonation make a portrayal that is even welcome. Michel McKinley received a warm reception and closed her singing act with flying colors. Her rendition of "The Last Ride of Summer" and "Comin' Thru the Rye," to her own accompaniment at the piano, were warmly applauded. Shean and Warren in their old favorite act, Quo Vadis Undine Down, furnished the big laughing end of the entertainment. The sketch is the same crazy, impossible, yet likable one it ever was. Severin made his American debut (New Arts). R. G. Keeler, long indisposed on Tuesday night, Cliff Gordon took his place and the result was quite good. The "Dutch" monologue of Mr. Gordon is a hit in its own way, and always causes a steady output of laughter. He was roundly applauded at his finish, receiving several calls. The Four Birds closed the bill with their clean-cut tumbling act. Few acts of this sort are as neat, as free from fake "stunts," and as ably carried through as is this one. The understanding work is truly remarkable, and some of the feats brought great applause.

## FERNAND WARD IMPROVED.

Fernand Ward, who has been in Colorado for the past month, is back in search of health, returned to New York on Dec. 26. In much better condition. It is said that he gained twenty-two pounds while West, and that he will now join hands with his old partner, Al Fields.

## NEW VAUDEVILLE ACTS.

### NOTABLE PRODUCTION MADE IN THE GREATER CITY DURING THE WEEK.

**Severin, the French Pantomimist, Makes American Debut and Scores Artistic Success—Sir Conan Doyle's Waterloo Revived—A Passing Western Act, with James Edwards as the Star—Many Other New Pieces Bid for Favor.**

#### Severin.

A true artist was gladly welcomed to America when he made his debut at the Lincoln Square last week. M. Severin, the French pantomimist, made himself an actor of rare ability. With the aid of facial expression, gesture and walk, he told a powerful story assisted by his capable company, in a graphic manner. The pantomime, which is entitled *Conscience*, is in four scenes. First, a street scene at night, with the snow falling. A cafe is at stage left. A workingman appears and is enticed by Pierrot (M. Severin) to enter and drink. The laborer's wife appears with her child and implores Travail, the workingman, to go home with her. Pierrot persuades him to stay. Vautour, a barker, arrives with Travail a friend. Pierrot, half carrying the now intoxicated Travail, lays the latter on a stone seat, where he falls asleep. Vautour, after all have left except his friend, Lariviere, suddenly grapples with the latter and stains him in the back, then robbing him. Taking the blood from his dying friend's wounds, he smears the hands of the sleeping Travail and places the dagger with which he committed the crime in the latter's hand. Gendarmes enter and discover the crime. Travail is arrested. Pierrot claims that he does not believe him guilty. He then discovers a hamper which is smeared with blood and Vautour's card case. The next scene is in the office of Vautour. Pierrot appears and blackmails Vautour, showing his evidence. Here the best work of the artist begins to show itself. In the next scene Pierrot is shown drinking with men and women in a cafe, spending his blackmail money. The wife of Travail appears with her child and informs Pierrot that her husband has been sentenced to death for the murder of Lariviere. Pierrot claims that Lariviere's name has come over him and he falls asleep. He dreams of the execution of Lariviere, a flat at the back opening and showing the midday scene and the executioners with their victim. Pierrot awakes and rushes off to save the condemned man. In the last scene Pierrot appears before a magistrate and tells his story. His evidence is shown. Vautour is brought in and shows his guilt when accused by Pierrot. Travail is released and takes his wife into custody and the curtain falls. M. Severin's facial expression was truly remarkable. His every movement meant something and not a point seemed lost to the almost breathless audience. His white makeup was greatly enhanced by the constant play of a spot light upon his face. Possibly the character played straight might be still more realistic, but the contrast between the Pierrot and the other characters would not be as great. The support was admirable.

The orchestral accompaniment blended with the varying scenes and emotions of the players most artistically, greatly enhancing the production. The cast was: Vautour, Mr. Severin; Travail, Mr. Bouton; Lariviere, Mr. Nector; prosecuting attorney, Mr. Vercou; policeman, Monsieur; Bartoletti and Hectorius; a crook, Mr. Molle; an employee, Mr. Forlin; Madame Travail, Madame Severin; two children, courtesans, peasants, roisterers and gendarmes made up the balance of the cast. M. Severin was called before the curtain several times.

#### A Necktie Party.

James Edwards, supported by Mary Downs and a company of five players, presented Edward Weitzel's sketch, A Necktie Party, at the Family Theatre on Twenty-third Street last week. With the exception of a "try-out" some time ago, this was the first production of the player in New York. Dan Marshall is a Cattle King of Texas. His daughter, Tillie, has been abroad, polishing herself for civilization's social requirements. While in France she met with an automobile accident, and her life was saved by an Englishman of title and a long name. The Britisher follows her to her Texas ranch home, where the scene of action is laid. He has taken a gun away from a cowpuncher who had insulted him. The Cattle King gives him civility, and when informed that the aristocrat wants to marry his daughter, bids him see her first. The insulted man tries to "get even" accuses the foreigner of stealing his horse. Unable to prove his innocence he is about to be publicly strung up. His one request for a private talk with the daughter is granted, and she learns that he is the man who had saved her life. She then saves him, and promises to become his wife. This latter and sudden promise is the one weak point in the otherwise consistent story. A few changes in business and dialogue will make it one of the most acceptable offerings seen in a long time, and one that relies upon good acting, atmosphere, and naturalizing of its appeal. A quartette of male voices called the Paul Quartette, is a feature that makes the act worth the price of admission alone. It is one of the most harmonious, tuneful and effective quartettes heard in a long while. From an acting viewpoint, the sketch is notably good. James Edwards as the Cattle King resembles one of Macklyn Arbuckle for his breezy, natural portraiture of a passing character. Mary Downs played the part of the Texas girl admirably. Her vivacious, light heartedness was most captivating. Her only fault was a slight drop in her voice at times. Robert E. Keane was excellent as the Englishman, giving a clean cut characterization. J. Searles was effective as the half-breed Mexican. The quartette was composed of Albert Heck, N. Thomas, Thomas Davis, and J. Searles.

#### The Squaw Girl.

At the One Hundred and Twenty-fifth Street Theatre last week, a most pretentious scenic act was put on. It is called The Squaw Girl, and it reminds one of a number of plays dealing with Western life that have been seen upon the stage in recent years. There is nothing in the story, which is rather poorly told, that is at all commendable. Ann, an American girl, and daughter of a colonel in the United States Army, had been found upon the plains some years prior to the opening of the act, by the Indians, and had been brought up as a squaw girl. She had later fallen in love with an army lieutenant, Richard Winwood. Young Hawk, an Indian brave, wants her for his squaw. The lieutenant takes her away, and in the end a big fight is seen between Indians and soldiers, which is the real excuse for the whole affair. This was well carried out, and much noise and powder was expended. It made a rattling finish. The first scene, a woodland, is picturesque. It is in two parts, the second a drop in one showing the alkali plains. To secure water for the thirsty girl (they are always thirsty in such scenes), the lieutenant takes her to a fastness in the mountain, which is the last scene, which is a massive and most effective one. The light effects were well carried out. Leaving the girl here, the other two go for water, and the Indians appear suddenly. Indians miraculously come to the rescue, for it is too illogical at present. Louise Brundelle as the squaw girl gave a pleasing impersonation. The other parts were ably handled. But why have Indians speaking among themselves and not to white folk, talk in a sort of "chop" English? It is not done to any great play, or a French play, where the scenes are laid in the land of the European. Then why here? The costuming also deserves a word of favorable mention.

#### Joyland.

With a very slow curtain lifted to soft music and singing birds, the new spectacular musical act, Joyland, had its initial performance last week at the Fulton, Brooklyn. A full stage is used, showing a pretty garden with a corn field in the distance. The piece starts off with a conversation between Clara Belle Jerome, the star of the act, and William Seymour, both appearing as country lasses and carrying on the rural comedy chatter, which in this case concerned the foolishness with sand effect. Miss Jerome sings "Isn't Love a Grand Old Thing?" and she is joined in the chorus by the other country girls, who pose as corn stalks back of the garden fence. The next number is a frog race, showing the girls in costumes imitating frogs, and very effective. They dance gracefully and sing the chorus in a pleasing manner. Later, while Miss Jerome and the girls are changing costume, Mr. Seymour does a dancing and singing specialty successfully. The act finishes with the older girls in what the manager calls black and white. The girls appear first in gingham gowns,

carrying parasols, and sing a pretty number in chorus with Miss Jerome. In a realistic storm scene, the costumes are changed, and when the lights brighten up the girls are dressed in a large red dress. When the centre of the storm is reached the petals fall, displaying Miss Jerome in a pretty dove costume, while doves and tinsel are lowered until the stage has the appearance of fairyland. This act is really a novelty and is likely to continue as a successful vaudeville offering. The girls work hard, their singing is spirited and the two principals are undoubtedly talented.

#### William H. Thompson.

It is some years since New Yorkers saw the late Sir Henry Irving in Sir Conan Doyle's playlet, *Waterton*. The story of the sketch was told at that time and a repetition is needless. As the doddering, feeble, impulsive old veteran, William H. Thompson, gave a portrayal at Hammerstein's Victoria that will not be soon forgotten, Americans are again. Every mannerism, habit and attitude of an aged and pathetic man was carefully studied. As the band was heard passing the house and the old man tottered to the window and raised his cane in salute to the colors, a thrill swept over the audience. It was one of the most dramatic bits of acting seen in memory. His death at the close of the sketch brought real tears and the applause after the fall of the curtain was deafening. Mr. Thompson has given this sketch a bit of true art that will be cherished long after this sterling actor's passing. His support was very capable. Evangeline Irving gave a tender, sympathetic portrayal of the corporal's grandchild. Harry Lillford was excellent as Sergeant McDonald, his bits of unassumed humor admirably offsetting the pathetic side of the sketch. Robert Vivian was a dignified Colonel Midwinter, playing the part without affectation which could easily mar the part. It is to be hoped that New York may hold this dramatic gem for many weeks to come.

#### The Lobbyist.

The female lobbyist had an tuning last week, when Patrice offered her new sketch, The Lobbyist, at Keeney's, Brooklyn. In her effort to secure the passage of a railroad bill, the fair lobbyist tries to interest a young Congressman to interest himself in the matter. She gains admission to his office, through a friendship with his secretary, and swoons in the Congressman's arms, when she hears his unmerciful criticism of women lobbyists. By a clever bribe she is photographed in this position by the secretary, who subsequently writes of the developed picture. She uses this trick to force the bill, and threatens to publish the picture if the Congressman refuses to help her cause. The young man admires her cleverness so much that he finds himself falling in love with her. He gets possession of the picture, and tells her he will expose the whole affair if she refuses to marry him. Of course she accepts his terms, and all ends happily. Patrice has had better opportunities than this piece offers her, and she has always pleased the audience in every good performance. The man playing the Congressman and the secretary, who were not as good as the others, were not as good as the others. The act was well staged, and seemed to please the Keeney audience.

#### May Malloy and Company.

A pleasing little story of an artist's love affair in a quiet country town in Maine was admirably told by May Malloy and company in a sketch tried out at the Novelty Theatre, Brooklyn, last week. The test of holding an audience accustomed to noisy comedy was the difficult task which this company accomplished. With a slower climax, and the fault can easily remedied, the act might be classed as a little comic. Gilda, Greta, an artist; Betty Jones, a typical farmer girl; and Max, a country boy, are the characters. The artist, working in the kitchen, falls in love with Greta, who is in love with the girl. Greta is in love with her, too, but she doesn't care for him and accepts the artist. The two decide to go to New York. Greta is determined to go on the same train, and in a quarrel with the artist he is badly damaged. The girl, who is now attractively dressed in a new gown, offers her hand to the artist, and they board the next train for New York. May Malloy as the girl delivered her lines with a平原之感, and looked very pretty. Clinton Hamilton as the artist gave a good performance. The comedy part of Greta was well done by Norwood Thorpe.

#### Edgar Foreman and Company.

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#### Frankie Grace and Company.

Edgar Foreman and a very attractive little woman, whose name did not appear on the programme, were seen in a sketch called A Duel of Hearts at the Columbia Theatre, Brooklyn. A full stage was used and the settings were in good taste. There is little plot to the piece, but the little there is shows how a little jealousy and misunderstanding is likely to break up a happy family. In this case, after the matter was understood, the couple were united in closer bonds of love. The byplay of the two actors, and during the performance several appropriate songs were rendered. The only fault evident was an effort on the young woman's part to carry her voice too high, giving in many of her lines an effect not musical.

#### Rosch and Hart.

E. D. Rosch and Lillian Hart, a team from the West, made their first New York appearance last week at the Fourteenth Street Theatre in a skit that could hardly be dignified by the term sketch. Rosch is a police judge and Miss Hart appears before him in three parts. Fluffy Buffa, an Italian street boy, and a silly girl character. Rosch's German dialect is worthy of high praise, being true as well as funny. There is considerable action in the act, and with a scene setting and a little additional brightening up it should prove acceptable in any house.

#### Nilsson's Areal Ballet.

This act of six girls is expensive and elaborate as to costumes, setting and electric effects, but it moved so slowly at the Fourteenth Street Theatre that it cannot be called a success. The girls with button bows were not well used, and the girls from above and swing to and fro behind a wire screen of crystals, through which the light effects passed on the "areal ballet." Mr. Nilsson, the proprietor, explained that the height of the stage made the wires too long for rapid manipulation.

#### Princess Waldamaroff.

At the Family Theatre on 125th Street last week a woman dancer billed as a Russian princess made her debut. She is called Princess Waldamaroff. Opening with a tune on a mandolin, she follows this with a series of native Russian dances and songs in costumes that are effective and picturesque. A sailor's hornpipe was especially well done. Taken as a whole the act is interesting as an example of the slavic evolution of the dance. Her singing was very pleasant, and the act is a good one for the smaller circuits.

#### OPHEUM OFFICES TO MOVE.

Martin Beck announces that the New York offices of the Orpheum Circuit will move on May 1 from the St. James Building to the new Astor Building, at Broadway and Forty-third Street. These new offices will be on the top floor, connecting with those of the United Booking Offices.

Mr. Beck also states that he is contemplating the erection of a small theatre in New York for use as a "try-out" house, and in which he may produce his new acts.

#### THEATRICAL MECHANICS' BENEFIT.

The annual benefit of the Theatrical Mechanics' Association at the Hippodrome will begin at midnight, Nov. 29, 1909. The proceeds will be divided among the members of the branch who contributed their experience. From twelve to twenty-five thousand dollars will be raised to help the mechanics, who have no other means of support. The Hippodrome company will also participate.

## BINGHAM WARNS MANAGERS.

Those Interested in Sunday Amusements Called to Headquarters—To Revise License.

In response to a summons from Police Commissioner Bingham, nearly two hundred managers and agents interested in vaudeville and moving picture enterprises, appeared at Police Headquarters at 10:30 last Saturday morning. Bingham gave a warning from General Bingham concerning their Sunday opening. Acting under orders from Mayor McClellan, as he explained to the theatrical men present, the commissioner declared that he had received explicit instructions as to what course to pursue against those managers who gave Sunday vaudeville performances in violation of the ordinances and statutes pertaining to such amusements, and that he meant to carry them out.

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**KEITH AND PROCTOR'S.**

125th Street.

The Labakans, with their wonderfully clever dog, "Folly," opened with marked success. Arturo Bernardi, the Italian quick-change artist, followed. His remarkably rapid appearance in first one character and another and the transparent scenery showing the audience just how it was done, greatly pleased. His imitation of different famous comedians, although not at all new, was applauded. The Dixie Sevenaders with the two colored girls and the four colored men, sang harmoniously. Their work was not, however, up to past accomplishments. They seemed to lack "gumption." The plush drop used in one was effective. The Fadettes gave the same programme as last week when they appeared at the Fifth Avenue Theatre, with the exception of one selection, "Die Schone Galathie," by Von Lippé. The orchestra had another hit. George Harris and Eddie Brown (19) were a little startling success. The comedian, Hank M. Brown (19), was greatly enjoyed, his rough comedy causing a steady roar of laughter. Beck and Fulton added another model to their long list of "gold" ones. Their dancing sketch appealed to the Harbin audience as strongly as to the others. A new dance, called "The Apache Dance" and credited to the dance done in Paris by two French artists, was on the programme, but their old "Devil Dance" was given instead. Their remarkable acting made the scene very much more interesting. Harry and Lee in their Hebrews rapid fire conversation act helped the merriment along. The Squaw Girl (New Act) closed the bill.

Fifth Avenue.

In a black setting and white costume, Juggling De Lide as the opening act presented some distinctive juggling that at times was almost startling. Edgar Allen presented his old act and, although early on the bill, made a good impression. His setting was most pretentious and the sword fight at the finish more than made up for the more inferior parts of the sketch which dragged at times and uninterestingly. Anderson and Gandy following made a happy hit. Byers' Gibson Girls in The Rolls of Mayfair material hardly made good, but the names programmed may account for the rehabilitation of the act. They were Margaret Rutledge, Florence Schenck, Marie Follett, May Madden, Mildred Gibson, Grace Walton, Frances Arnold, May Harris, Violet Holmes, and Daisy Smythe. Harry Hawk and Winifred Freeman were the men, and Betty Bell, Camid, Lucy Weston, with a slight chance of repetition which included Thelma, a little girl and excepted "Baby" and "Lefty" Anderson. They made good her ability to make a bit of wonderful inspiration if she would modify the character of her songs. There are few women in the vaudeville field to-day that can boast of the personality and winningness possessed by Miss Weston, and it is a pity that she doesn't make the best possible use of it. The Kellies came next and scored well. Harry Gifford, working in one, made even a greater hit than at his previous appearance and proved his right to better billing. Another element setting them off was given a quick change under water in her regular diving work. Bobby North was compelled to close Monday night on account of a cold.

**AMERICAN MUSIC HALL.**

Rawson and June, the clever boomerang throwers, opened, scoring a decided hit. Further along the act would have had a better chance. Evans and Evans pleased with their dancing specialty, and the Four Musketeers in their amusing acrobatic act made a goodly show hit. Rita Redmond played fairly well with her "imitation of the great," but the audience seemed want action and not song. Charles Barnard's dogs created the laughter and surprise they always do, and the now famous dog, "Dan," was applauded upon his first entrance. Billy Dillon scored as big a hit as he did last week at this house. His comic songs and ad lib business are laugh producers of the best order. He wore a new gray costume upon his entrance. Francesca Redding and company in Charles Lee Calvert's extremely funny sketch, "Home," kept the laughs up to its already extreemly high point. Channing Gifford, S. M. con, John V. Keeler, J. O'Brien and Eddie Anderson all gave excellent support to Miss Redding, whose own work is almost beyond criticism in this part of Monroe. Josephine Sabat appeared. Her voice is far from what it once was, or else she was suffering from a severe cold. She flattered many notes badly. Although her "animal" antics were continually effervescent and she worked hard, she did not make any real hit. Mary Beveridge gave a new pose called Fortune. Her personal work in a bit better than last week, but most of her time was spent in conversation. Her Pauline Allurement, Woman's Immorality, and Strife are all without character. Her Immorality is, on the other hand, very good, and won a well deserved round of applause. Professor Brock's Golden Relations created the same favorable impression as last week. Frank Rush followed with a few new stories, but more of his familiar ones. Old or new, however, it did not seem to make much difference to the audience, for all were launched at and enjoyed. Vespa World had the star for the first nine evenings. "The Willow" which is a hit too massive and might better be left out of her repertoire. "Now, I Have to Call Him Father," "Pride of the Ballet," with its burlesque on Mile. Gene, which is exasperatingly funny, and by request of the audience made through loud calls from wit to done. "Poor John" was repeated as a closing number. On such a lone bill it was a phenomenal success, and Miss Victoria may well feel proud of it. The Golden Gate Quintette sang harmoniously. Their voices, clothed in soft well, and are a relief from the usual candy-sweetness common by similar performers. Wartenberg Brothers closed with their acid medal juggling act. They held most of the audience to the finish.

**COLONIAL.**

Chalk Saunders opened the bill with his clever drawings and conversational patter. Brown and Nevarro followed. Their Chinese character hit pleased, as always. Watson's Farmyard, one of the most humorous animal acts of the season, pleased the children at the beginning, and the grown-ups equally well in the evenings. The donkey and the roosters were particularly clever. Wynne and Lewis in their college boy act caused much amusement. The song, "Want to be a Popular Millionaire," won several encores. Robert Hilliard and company in his successful sketch, Number 972, created the same impression as formerly. Mr. Hilliard's diction and thoroughly competent portrayal of the ex-convict is the same masterful piece of acting as he has done. His humor was adequate. A long wait prior to the set second made him a bit impatient. The set was somewhat marred by the flat pieces at the back not holding as they should. The Avollins were roundly applauded, and their xylophone selections were as tuneful as ever. Mr. Hyman, the English quick change artist, pleased his first return engagement in America with notable success. His cleverness and remarkably rapid changes of costume caused much laughter and applause. Montgomery and Moore were the laughing hit of the bill, and were called before the curtain again and again. Fred Koenig's "Commemoration of The Early Birds" and "The Return of London" made the hit that this generation of comedy tumblers always does. It was a particularly good closing number, and held the audience till the last.

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## VAUDEVILLE COMEDY CLUB

ANNUAL MEETING AND ELECTION OF OFFICERS  
HELD ON SUNDAY, DEC. 27.

President James J. Norton Re-elected—Two Hundred and Eighty-four Active Members on the Roll—Over Eighteen Thousand Dollars in the Treasury—News Notes of Interest.

On Sunday last, Dec. 27, the annual meeting and election of officers was held at the club house. President James J. Norton was unanimously re-elected, as were also Secretary Gene Hughes, and Treasurer A. O. Duncan. The complete list of officers is as follows: President, James J. Norton; first vice-president, Harry Corson Clarke; second vice-president, Robert D. Cottrell; third vice-president, Charles H. Smith; secretary, Gene Hughes; treasurer, A. O. Duncan; chairman of House Committee, Frank Otto. The Board of Directors is as follows: Francis Morey, chairman; Howard Trousdale, Frank Coombs, Arthur Forbes, R. G. Knowles, and Bert May; Finance Committee; Bobby North and Bobbie Northcott; these two select another member, Frank Otto, to act as his own House Committee.

The club was never in better financial condition, and the treasurer reports a balance of \$18,000 on hand. There are two hundred and eighty-four active members on the rolls, and twenty-seven applications are on file for membership. Thirty-one members were dropped during the past year for non-payment of dues.

The initiation fee of \$25 will expire on Jan. 15. Lay members will also be admitted until that date at \$25, after which time the application fee will be \$50 for professional members and \$50 for lay members.

The third annual meeting of the club will be held at the New York Theatre on Sunday, January, April 11, when a gala performance will be given by the members.

Allan Shaw says that he has been playing a number of club dates recently, and has two for New Year's night.

Harry Corson Clarke will leave for a tour of Europe on Jan. 5, sailing on the steamer "Minnetonka." Mr. Wynne, who is now appearing in his new act, "The Ruby Body," claims that the hat worn by him in the act now done by Wynne and Lewis is his personal property, and that while he gave the team of Wynne and Lewis permission to use the act, the hat was retained by him in their agreement.

Gardner and Stoddard claim that the present act being done by Montgomery and Moore is a copy of the original act done by them. Mr. Gardner claims to have proofs of this statement.

Belle Blanche last week omitted the music in her imitation of Irene Franklin. She had been requested by Irene Franklin to omit the entire imitation, which she did in one of the theatres in town. She is now continuing the use of words and business of "Red Head," which is the property of Bert Green, an honorary member of the V. C. C.

William Graff, the club's smiling and ever obliging custodian of records and general greeter at the office, was kept busy all last week replying to the many remembrances of the Yuletide. He received among the eight van loads of Christmas offerings which drove up to the Club House, twenty-four neckties from Utica, a number of silvers from Boston, ten boxes of Uncle Ben's biscuits (he is very fond of crackers), and a barrel or so of rock coin, to say nothing of a few dozen boxes from Tiffany.

There are now nine honorary members of the club.

Tim McHugh is in Europe. He landed safely last week without losing a meal en route.

Will Lester was at the Crystal in Denver, Colo., last week. He says the town is still on the map and growing some.

Jac Tammie of Williams and Tucker sent a novel and pretty hand-woven Christmas card to his brothers at the club house.

William H. Thompson's success at Hammerstein's Victoria, where he played Sir A. Conan Doyle's playlet, Waterloo, last week, has caused much comment by the press and public.

Mr. and Mrs. Gene Hughes are playing the Orpheum Circuit with marked success. They report good business, no snow crop, but no frost.

A. O. Duncan, cash register of the V. C. C., was in Indianapolis last week, where he has been doing vocal imitations. He says the name for this kind of work is too hard to spell.

Joe Kane is still "making good" opposite Max Rogers of the Rosen Brothers. They are still in Panama and are digging no canals.

R. G. Knowles caught a heavy cold and could not appear at the Lincoln Square last Tuesday night, when Cliff Gordon took his place, scoring a big hit. Bobby North caught another cold and was forced to stay out of the bill at the Fifth Avenue after working one day last week. The show has become fashionable and has secured a lot of work. We have installed new heaters and pipes in the club house and they caught cold. Conversation is now filling the bill.

Bert Levy arrived in New York from Europe last Thursday, Dec. 24. He spent Christmas with many brother members at the club house.

Cliff Gordon will be starred by a prominent Philadelphia manager in a new comedy, opening the second week in February.

In the parlors of the Hotel Carlton on Christmas night James J. Morton, president of the V. C. C., gave the first private exhibition of his new motion picture machine, which he calls the "Mortograph." This machine differs from other picture machines in that it has three lenses instead of four. It can show upon the screen a picture the actual size of the scene, and can enlarge the reproduction up to 10 x 14 feet.

On Friday night, Dec. 25, Mr. Morton will give the first public exhibition of his machine in the parlors of the club.

Will M. Creasy tells interestingly of his "tank town" experience. Says he: "I was with a company that played thirty-two weeks from Boston to Albany. Can you beat that? I was supposed to get \$6 a week, but I was paid for only four or five weeks. We generally played a week in a town, but when we didn't make enough the first week to get out of town we stayed another week. I drive a big motor car, but I never thought I'd drive anything in those days."

Creasy is known probably better as a successful sketch writer than a vaudeville actor. In all he has written some fifty sketches, and has just finished one for W. J. Connolly. Creasy claims to have been the first man to put on a sketch with pathos in it, but his general receipt is fifteen minutes of fun, three minutes of pathos and a laugh as the climax.

### AEROPLANE ON STAGE.

What is reported by the London "Performer" as being a most pretentious act was presented at the Palace, London, Eng., during the week of Dec. 14, when Seymour Hicks and Ethelaine Morris were seen in a new musical playlet, "The Fly by Night." An aerialist, attired and appears in actual motion upon the stage. It is said, "The sketch, with a large cast, is reported a success. It is written and composed by Paul A. Ruben.

### THIS WEEK'S ATTRACTIONS.

KERRY AND PROCTOR'S FIFTH AVENUE—Rock and Rollton, Majestic Musical Four, Al. Leach and Rosalda, Walter Law and company, Fields and Ward, Lancier, Lucifer and company, Josephine Branta, Artis Brothers, and Annette Kellerman.

KERRY AND PROCTOR'S 125TH STREET—Holcombe's Rube Band, Anderson and Golino, Stunning Gibson Girl, Juggling De Lide, Smart Barnes, Edgar Allen and company, Willis Holt, Wakefield, The Devil and Tom Walker.

COLONIAL—Thomas W. Ross and company, Bennett Corcoran, That Quartette, Stanley and Russell, the Bathing Girls, Three Leightons, Jack McKay, Holden's Minstrels, the Novelties.

AMERICAN—Marcel's Living Art Studios, Exposition Four, Ruth Allen, Jessie Preston, Carson and Willard, Avery and Hart, Patty-Frank Troupe, Fox and Pixie, John T. Kelly and company.

HAMMERSHAW'S VICTORIA—Nat. M. Willis, Felix and Harry, Avon Comedy Four, Joe Adelman Quartette, Griff, Alcide Capitaine, Josephine Davis, Flieglova, McCoy Trio, Herbert De Veau.

BLANTYRE'S LINCOLN SQUARE—Severin, Blaik's Circus, Willie Hompe, Quaker City Quartette, Melton Trio, Emma Caruso, Marimba Band.

AMERICAN MUSIC HALL—Alvado and Othello, Jolly John Larissa, Mine, Louise's Monkeys, Joe Goodwin, Willard's Temple, Eddie and Eddie P. Hartland, Four Stewart Sisters, Walter Le Roi and company, Major McKinley, Cliff Gordon, the Flieglova, Vesta Victoria, Al Hammoud Troupe.

### CONNELLY TO RESUME

Ed. J. Connally will shortly resume his vaudeville tour, ending in Detroit, Jan. 18. He will again present Marco Corcoran, and it is possible that he may score the entire cast of last season.

### AMONG AGENTS AND PRODUCERS.

William S. Nelson and J. E. Morris have formed a partnership. They will manage vaudeville acts. Their first offering is "The Great" which will be produced at the Twenty-ninth Street Theatre, New York. Mr. Nelson is managing director of the Family Theatre, 23rd Street, the "try-out" house of the Bellmore-Majestic circuit. James F. Leonard and Clara Whitney opened in a new act called Duffy's Kiss at Koerner's Theatre, Brooklyn, yesterday. They are under the management of Alf. T. Wilton. Mr. Wilton also opened another new act at this house—the Vincenti Brothers, musicians. Both acts will be reviewed in next week's Mirror.

Arthur Beckner, the international vaudeville agent, is back at his desk serials after spending the past week or so at the hospital with a most severe rheumatic complaint.

Alf. T. Wilton, who is the agent for Gordon Elford in his sketch by Lincoln J. Carter, was by a loss announced that after the recent try-out of the act at the Fifth Avenue Theatre he has received requests for time from many managers in and near New York.

Mr. Wilton is also the agent for Joseph F. Sheehan, tenor. He has received ten weeks' time for the latest who will sing at the Savoy, New York, on Jan. 25. Barth and Rubin opened at Koerner's, Brooklyn, last night. This is their first appearance in New York in a long time. They are under the management of Alf. T. Wilton.

Perry Pinckney is back in town with a new vaudeville sketch entitled "Not in the Choir," which he hopes will be one of the season's surprises. He has been negotiating for a clever soprano to support him and was most desirous of securing Edna Remond, who is now singing with York and Adams. Miss Remond has been spoken of by American and European critics as the equal of any character soprano in the business.

Frederick F. Bowers will star next season in a musical comedy which will be an elaboration of his present act, "College Days."

Rita Collier, recently a college graduate and well known in monologue and character readings, has joined the ranks of producers and during this month will present three new acts under her personal direction. Stanley Murphy has collaborated with her in writing some of the parts and will do the stage managing. Miss Collier is an industrious worker and besides the three acts mentioned has three more in preparation which will be produced before April.

### VAUDEVILLE JOTTINGS.

Calcedo, King of Wires, and Joe Hart's Raindrops opened at the London Hippodrome last week. This is Calcedo's first London appearance since his American tour.

Carrie Clarke Ward recently played a special engagement at the Valencia Theatre, San Francisco, as Alice Doyle, in The Kerry Girl, and received commendations from the press for her work. On Dec. 13 Miss Ward opened in San Francisco on the Orpheum Circuit, playing The Cook Lady, a sketch written by Sedley Brown, and particularly adapted to her comedy ability.

William Robinson, of the team of Cooper and Robinson, who had been convicted of robbery and sentenced to eleven years in State's prison, was exonerated by a jury before Judge Malone in General Sessions, on Dec. 11, and immediately freed. A new trial had been ordered because of newly discovered evidence. William Hammerstein, Percy G. Williams, Martin Beck and other prominent vaudeville managers testified to Mr. Robinson's honesty, society and integrity.

The Newell's Theatre, White Plains, N. Y., reports large business for the past two weeks. The bill for the week of Dec. 14 included Vernon's Musical Farmyard, Lillard and Wood, Five Dordens, Fleiglova, McCoy Trio, Alf. Grant, The Witz, Burns and Torrence, and The Awakening of the Toys.

A coroner's jury brought in a verdict declaring the death of Louis Fine, who was killed by the collapse of a scaffolding raffling in the Golden Rule Music Hall, 125 Broadway, on Dec. 12, was due to an accident. The five men who had been held were discharged by Coroner Harberger.

Mondie Glendower and Raymond Manning are booked solid until September, 1909, to play their successful sketch, until Harry D. Cottrell, Christmas on the Comstock, a large scenic production has been built, and it is said the act will be one of the most pretentious in vaudeville.

Contracts were signed last week for the engagement of Pollio's Day at the Savoy Theatre, Atlantic City, commencing July 1. The company will be managed by Barney Gerard, the author and manager.

Bob Fitzsimmons opened at the Hippodrome, Belfast, Dec. 14, and the Oxford, London, last week.

Helen Trix, one of America's lady whistlers, opened with such success at the Oxford and Tivoli, London, that a tour of the Stoll tour has been satisfactory arranged.

Ruth and Payne have formed a partnership, and will present an act entitled the Recreational Athletes. The Musical Johnstons arrived on the strength of "Afaridie" Dec. 24, after an absence of nearly two years. They will return again to Europe the latter part of next year, to open on the Moon and Sun tour.

Texas Gilman, the "Gibson Girl," drama queen, who was in The Gibson and Bob White, has been signed by the Stoer-Raffey co. to be featured in a musical vaudeville sketch by Edward Panion, author of "The Naked Truth, The Widow's Mile," and other sketches. Leonie Pam, the clever little comedienne, who was feature last season in A Knight for a Day last summer, and William Blaikell will also be presented in vaudeville, with mounting casts by the above on in two distinct comedy and musical sketches by the same author.

Friend and Downey are reported as being a tremendous success by the English papers when they opened at the Hippodrome, Brighton, England, Dec. 14.

Marie Pinnow, sister of James Pinney, is reported by the "Performer," London, to have died at Oldham, Dec. 11.

Joe Edwards, the "How Do You Man," played the Family Theatre on 125th Street last week, scoring a big hit.

The new Majestic Theatre in Albany, N. Y., was announced to open on Dec. 28. It is a vast building and motion picture house, and seats one thousand.

On the evening of Jan. 1, 1910, in Boston, a variety vaudeville entertainment will be given at Foster Hall, under the auspices of the Anne Gilbert Club. The receipts will be used for the maintenance of rooms in the Franklin Square House for the use of theatrical women visiting the city.

Hone Booth is spending the holidays in town. She canceled the last and present weeks over the Orpheum circuit, and will resume her tour at St. Paul next week.

The Military Show, Frank McMillen's new sketch, had a hearing at Koerner's, Brooklyn, last week, owing to the shifting of Rooney and Bent.

(For Other Jottings, see page 7.)

### VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their data well in advance. Slips will be furnished on application. The names of performers with combinations are not published in this list.

Where no date is given, it will be understood that the current week is meant.

A B C D Girls—Cook's, Rochester, N. Y.

Ahmed's Arabic-American, N. Y. C.

Aldair, Eddie—Princess, Cleveland, O.

Adams, Edward R.—Deutsch's, Munich, 1-30, Schuman, Frankfurt, Jan. 1-30.

Adams, Mahalia—Orch. St. Paul, Minn.

Adelaide—Columbia, Cincinnati, O.

Adelman, Joseph—Hammerstein's, N. Y. C.

Ahern, Tammie—Polla's, Springfield, Mass.

Ambrose and Miller—Empire, Stratford, Eng.

Alexander and Scott—Circus Carre, Amsterdam, Holand—Indefinite.

Alzaga and Schell—Mat. Des Moines, Ia.

Allen, Edna—Orch. St. Paul, Minn.

Allen and Peacock—Orch. St. Paul, Minn.

Allison, Ruth—Orch. St. Paul, Minn.

Allison and Peacock—Orch. St. Paul, Minn.

Alvado and Othello—Orch. St. Paul, Minn.

Horton and La Fraise—Empire, Hoboken, N. J., Empire, Paterson, Jan. 4-9.  
 Howard and Howard—Orph., St. Paul, Minn., Orph., Minneapolis, Jan. 4-8.  
 Howard's Ponies—Keith's, Portland, Me.  
 Howell, Isabelle—Variety, Canton, Ill.  
 Hughes Musical Trio—Orph., Atlanta, Ga.  
 Hyams and McIntyre—Keith's, Phila.  
 Hymack—Orph., Bklyn.  
 Imperial Japanese Troupe—Atlantic Garden, N. Y. C.  
 Imperial Musical Three—Grand, Wheeling, W. Va.  
 Ingram and Hyatt—Crescent, Chattanooga, Tenn.  
 Innes and Ryan—Main St., Peoria, Ill.  
 Innes and Taki—Lyric, Dayton, O.  
 Jackson, Oliver—Red Mill, Vincennes, Ind.  
 Jennings and Brewster—Armory, Binghamton, N. Y.  
 Johnson, Carroll—Orph., Altoona, Pa., Pitts., Scranton, Jan. 4-8.  
 Jolly, Edwards, and Winfred Wild—Varieties, Terre Haute, Ind.  
 Jones, Evans, and Gracelyn Whitehouse—Orph., Boston, Mass.  
 Jordan, Great—Theatorium, Rome, N. Y.  
 Joscelyn Trio—Orph., Seattle, Wash.  
 Julian and Dyer—Maj., Champaign, Ill.  
 Kane, Leonard—Pantages', Portland, Ore.  
 Kaufman Brothers—Poll's, Scranton, Pa., Poll's, Wilkes-Barre, Jan. 4-9.  
 Kaufman, Rebe and Inez—Folies Berger, Paris, Fr., Nov. 16—Indefinite.  
 Keatons, The—Orph., Reading, Pa., Garrick, Washington, Del., Jan. 4-9.  
 Keane, J. Warren—Colonial, Richmond, Va., Colonial, Norfolk, Jan. 4-9.  
 Keefer and Kline—Lyceum, Eveleth, Minn.  
 Keegan, Lulu, and Joseph Mack—Empire, Des Moines, Ia.  
 Keeley Bros.—Orph., New Orleans, La.

Keene Bros.—Orph., New Orleans, La.  
 Keene and Adams—Star, Seattle, Wash., Orph., Portland, Ore., Jan. 4-9.  
 Kellerman, Annette—K. and P. 5th Ave., N. Y. C.  
 Kelley, Mr. and Mrs. Harold—Bijou, Ann Arbor, Mich.  
 Kelly and Katlin—Orph., Boston, Mass.  
 Kelly, Spencer, and Frederick Rose—Cook's, Rochester, N. Y.  
 Kelly, Sam and Ida—Bell, Oakland, Calif.  
 Kelly and Barrett—Temple, Detroit, Mich.  
 Kelly, John T.—Alhambra, N. Y. C.  
 Kelly, Walter C.—Keith's, Providence, R. I.  
 Kenney, McGahon and Platt—Poll's, Bridgeport, Conn.  
 Kendall, Preston—Lyric, Dayton, O., Jan. 4-9.  
 Kenna, Chas.—Cook's, Rochester, N. Y.  
 Kent, S. Miller—Cook's Rochester, N. Y.  
 Kosten, Dorothy—Rauscher's, Vienna, Austria, Jan. 1-31.  
 Kitabaians Troupe—Orph., Sioux City, Ia.  
 Kinkev—O. H., Champaign, Ill.  
 Klein and Clifton—Maj., Houston, Tex., Maj., Galveston, Jan. 4-9.  
 Electra—Carl—Olympic, Chago.  
 Knight, Harlan—Poll's, Waterbury, Conn., Poll's, Hartford, Jan. 4-9.  
 Knowles, R. G.—Fulton Bklyn.  
 Kratons, The—Apollo, Vienna, Austria, Jan. 1-31.  
 Kremsa Bros.—Mohawk, Schenectady, N. Y.  
 Kurtis, Busse—Garrick, Burlington, Ia.  
 La Fleur, Joe—Orph., Minneapolis, Minn.  
 La Belles—Proctor's, Troy, N. Y.  
 La Due—Devine—Fulton, Bklyn.  
 La Londe and Tilly—Bennett's, Hamilton, Can.

La Marche, Frankie—Haymarket, Chgo.  
 La Marr, Harry—Howard, Boston, Mass.  
 La Mass Bros.—Casino, Buenos Ayres, S. A.—inde-  
 nite.  
 La Petite Revue—Poll's, Bridgeport, Conn.  
 La Tour, Irene—Poll's, Waterbury, Conn.  
 La Vine and Leonard—Orph., Salt Lake City, U. S.  
 Orph., Denver, Colo., Jan. 4-9.  
 Lamb's Manikins—Temple, Ft. Wayne, Ind.  
 Langdon, The—Maj., Chgo.  
 Larkins, John—American, N. Y. C.  
**LASKY'S PIANOPHRIENDS (JESSE L.)**  
 Maj., Milwaukee, Wis., Olympic, Chgo., Jan. 4-9.  
 Lasky's At the Country Club—Poll's, Worcester,  
 Mass., Poll's, Hartford, Conn., Jan. 4-9.  
 Lasky's Birdland—Chase's, Washington, Poll's, Scranton,  
 Pa., Jan. 4-9.  
 Lasky's Love Waltz—Poll's, Waterbury, Conn., Poll's,  
 Bridgeport, Jan. 4-9.  
 Lasky's Hoboes, O. H., Indianapolis, Ind., Columbus,  
 Cincinnati, O., Jan. 4-9.  
 Lasky's Military Octette—American, St. Louis, Maj.  
 Chgo., Jan. 4-9.  
 Lasky's Night on a Houseboat—Haymarket, Chgo.  
 Maj., Milwaukee, Wis., Jan. 4-9.  
 Laughlin, Anna, and Jon E. Howard—Maj., Chgo.  
 Liveen and Cross—Cook's, Rochester, N. Y.  
 Lawrence, K. and P. 5th Ave., N. Y. C.  
 Lawrence, Al—Shea's, Toronto, Can.  
 Lawrence and Healy—Variety, Canton, III.  
 Le Clair and Sampson—Columbia, Cincinnati, O.  
 Le Clair, Harry—Bennett's, Ottawa, Can., Bennett's  
 Hamilton, Jan. 4-9.  
 Le Clair, John—Bijou, Duluth, Minn., Jan. 4-9.  
 Le Dent, Frank—Keith's, Portland, Me.  
 Le Roy, Walter—American, N. Y. C.

Le Moy, Walter—American, N. Y. C.  
 Leech, Al.—K. and P. 5th Ave., N. Y. C.  
**LEIGH, LISLE**—Hathaway's, Lowell, Mass., Hathaway's, New Bedford, Jan. 4-6.  
 Leighton, Three—Colonial, N. Y. C.  
 Leipzig—Keith's, Boston, Mass.  
 Lellicott, Three—Armory, Birmingham, N. Y.  
 Leonard, Gus—Mail, Denver, Col.  
 Leonard and Phillips—Ideal, Chgo.  
 Lester, Harry E.—Grand, Pittsburgh.  
 Levy, Bert—Temple, Detroit, Mich., Jan. 4-9.  
 Lindsay, Fred—Coliseum, London, Eng., 28-Jan.  
 Waverley Market, Edinburgh, Scot., 4-9, Empire  
 Stratford, Eng., 11-16, Empire, New Cross, 16-21.  
 Little Sister of the Rich—Olympic, Chgo.  
 Lloyd, Alice—Keith's, Phila.  
 Lockwood and Bryson—O. H., Indianapolis, Ind.  
 Londre and Tilley—Bennett's, Hamilton, Can.  
 Long Acres Quartette—Vanderbilt, Dayton, O.  
 Keith's, Cleveland, Jan. 4-9.  
 Loraine, Oscar—Bennett's, Ottawa, Can., Jan. 4-9.  
 Louise, Mlle.—American, N. Y. C.  
 Lowande a Circus—Orph., Bklyn.  
 Lowrie, Jeannette—Maj., Chgo.  
 Luce and Luce—Alpha, Erie, Pa.  
 Lucier, Luctin—K. and P. 5th Ave., N. Y. C.  
 Lukens' Ponies—Family, Butte, Mont.  
 Macart, Wm. H.—Keith's, Boston, Mass.  
 Mack, Harry Selyn—Orph., Muncie, Ind.  
 Mack, Wilbur—Poli's, Hartford, Conn., Proctor's  
     Newark, N. J.  
 Maitland, Madge—American, N. Y. C.  
 Majestic Musical Four—K. and P. 5th Ave., N. Y. C.  
     K. and P. 125th St., Jan. 4-9  
 Majestic Singing Three—Bijou, Quincy, Ill.  
 Majestic Trio—Orph., Oakland, Cal.  
 Marcello—O. H., Syracuse, N. Y.  
 Marcel's Studies—Alhambra, N. Y. C.  
 Marco Twins—Elite, Davenport, Ia.  
 Marimba Band—Lincoln Sq., N. Y. C.  
 Martin, Bradlee—Empire, Paterson, N. J.  
 Martin, E. Allen—Bijou, Oak Park, Wis.  
 Martin and Crouch—Maj., St. Paul, Minn.  
 Marinette and Sylvester—Orph., New Orleans, La.  
 Martinez and Martinez—Pantrage', Portland, Ore.  
 Matthews, Chas.—Columbia, Cincinnati, O.  
 Matthews and Reese—Columbia, Cincinnati, O.  
 Matthews and Ashley—Keeney's, Bklyn.  
 May, Ethel—Grand, Springfield, O.  
 Mayhew, Stella—Orph., Bklyn.  
 Mayne, Clarice—Keeney's, Bklyn., Grand, Pitts-  
     burgh, Jan. 4-9.  
 McDaniel, Hall—Orch., Los Angeles, Cal., 21-Jan.

McAllister, Hall—Orph., Los Angeles, Cal., 21-Jan.  
 McConnell, Lulu, and Great Simpson—Keith's, Boston  
 Mass.  
 McCree, Junie—Orph., Boston, Mass.  
 McDonald, Chas.—Temple, Detroit, Mich.  
 McDonald, James, and Valerie Huntington—Orph.  
 Kansas City, Mo.  
 McDowell, John and Alice—Maj., Rochester, Pa., Jan.  
 4-9.  
 McGee, Joe B.—Bijou, Battle Creek, Mich.  
 McGuire, Tutz—Maj., Champaign, Ill.  
 McKay, Jack—Colonial, N. Y. C.  
 McKinley, Mahel—American, N. Y. C.  
 McNaughtons, The—Keith's, Phila.  
 McNish and Penford—Poll's, Waterbury, Conn.  
 Grand, Pittsburgh, Jan. 4-9.  
 McPhee and Hill—Orph., St. Paul, Minn., Orph.  
 Omaha, Neb., Jan. 4-9.  
 Meinotte Twins and Clay Smith—Columbia, Cincinnati, O., Mary Anderson, Louisville, Ky., Jan.  
 4-8.  
 Melrose and Kennedy—Bennett's, Hamilton, Can.  
 Melton Trio—Lincoln Sq., N. Y. C.  
 Melville and Higgins—Columbia, Cincinnati, O.  
 Merian's Dogs—Orph., Frisco.  
 Meyer, Hyman—Orph., Frisco.  
 Midgley and Carlisle—O. H., Indianapolis, Ind., Columbia, Cincinnati, O., Jan. 4-9.  
 Mieszkoff, Sander—Trocne—Hudson, Union Hill, N. Milly, Katherine—Proctor's, Albany, N. Y., Empire  
 Hoboken, N. J., Jan. 4-9.  
 Millman Trio—Orph., Salt Lake City, U.  
 Mimic Four—Orph., Easton, Pa., Keith's, Phila., Jan.  
 4-9.  
 Mitchell's, Dancing—Orph., Minneapolis, Minn.  
 Moore, Carlyle—Washington, Spokane, Wash., Jan.  
 4-9.  
 Moran and Wiser—Central, Madgeburg, Jan.  
 Central, Stretton, Ger., 16-31.  
 Morris, Billy, and Sherwood Sisters—Maj., Homestead, Tex.  
 Morris, Felice—Orph., Los Angeles, Cal., 28-Jan.  
 Morton, Ed.—Chase's, Washington.  
 Morton's, Four—Orph., Boston, Mass.  
 Mosher Bros.—Haymarket, Chgo.  
 Murray, Elizabeth—Olympic, Chgo., Columbia, I.  
 Louis, Jan. 4-9.  
 Murray Sisters—Orph., Seattle, Wash., Orph., Poland, Ore., Jan. 4-9.  
 Monaris, Fred and Eva—Maj., Birmingham, Ala.  
 Mullon and Corelli—Poll's, Bridgeport, Conn.  
 Musica, Five-American, N. Y. C.  
 Nevins and Arnold—Empire, Paterson, N. J.  
 Newhoff and Smith—Washington, Spokane, Wash.  
 Smith, Jan. 4-9.  
 Nitto's Birds—O. H., Syracuse, N. Y.

**THOSE WERE HAPPY DAYS."**



Harry Corson Clarke will leave New York on the S.S. *Minnetonka*, of the Atlantic Transport Line, on Jan. 9, for a tour around the world. He will be gone for an indefinite period, making

easy jumps and enjoying life as he travels along. His headquarters for all mail will be the Savage Club, London, while his permanent home address will be the Lambs Club, New York.

Smiths, Aerial—Mellini, Hanover, Ger. Jan. 1-15.  
 Central, Magdeberg, 16-30.  
 Snyder and Buckley—Orph., Salt Lake City, U. S.  
 Mary Anderson, Louisville, Ky., Jan. 4-8.  
 Somers and Storts—Maj., Ft. Worth, Tex.  
 Spillers, Five—Columbia, St. Louis, Mo.  
 Spinelli Bros. and Mack—Wintergarten, Berlin, Jan. 1-31.  
 Stafford and Stone—Orph., Reading, Pa.  
 Stanley and Russell—Colonial, N. Y. C.  
 Steiner Trio—Blou, Bay City, Mich.  
 Steinert, Thomas, Trio—Indiana, So. Bend, Ind.  
 Stern, Sam—Grand, Pittsburgh.  
 Stewart Sisters—American, N. Y. C.  
 Stark and London—Hathaway's, Lowell, Mass.  
 Stone and King—People's, Leavenworth, Kan.  
 Strickland, E. C.—Orph., Rockford, Ill.  
 Sullivan Bros.—Maj., Cleveland, O.  
 Suncliffe Troupe—Hathaway's, Brockton, Mass., Ben-  
 nett's, Montreal, Can., Jan. 4-8.  
 Swift and Gray—Family, Chester, Pa.  
 SAMUEL, JOSEPHINE—Lyric, Newark, N. J.  
 Tannen, Julius—Keith's, Columbus, O.  
 Taylor, Eva—Orph., Oakland, Cal., Orph., "Frisco,"  
 Jan. 4-8.  
 Temple of Music—American, N. Y. C.  
 Tennis Trio—Orph., Omaha, Neb.  
 Terry and Lambert—Sunderland, Eng., 28-Jan. 2, Em-  
 pire, Edinburgh, Scotland, 4-8, Glasgow 11-16, York-

The Quartette—Maryland, Baltimore.  
 That Quartette—Colonial, N. Y. C.  
 Thompson, William H.—Keith's, Phila.  
 Thor, Musical—Howard, Boston, Mass.  
 Thornton, George A.—Trent, Trenton, N. J.  
 Tighe, Harry L.—Temple, Detroit, Mich., Jan. 4-9.  
 Townsend, Charlotte—Greenpoint, Bklyn.  
 Toledo, Sidney—Hippodrome; Huntington, W. Va.  
 Toy-Foon—Keith's, Phila.  
 Trapella, Five—Columbia, Cincinnati, O.  
 Treveillion, Florence—Orph., Minneapolis, Minn.  
 Trouville—Polla's, Bridgeport, Conn.  
 Tunda, Harry—Maj., Little Rock, Ark.  
 Turner, Cora—Beach—Haymarket, Chgo.  
 Tyler, Ross Lee—Maj., Kalamazoo, Mich.  
 Valdave, Jessie—Empire, Paterson, N. J.  
 Van, Billy—Keith's, Columbus, O., Bennett's, Hamilton, Can., Jan. 4-9.  
 Van Buren and Close—Petersburg, Va., Washington D. C., Jan. 4-9.  
 Van Camp—Proctor's, Albany, N. Y.  
 Van Chan, and Fannie—Orph., "Prince."  
 Van Fossen, Harry—Bldg., Oshkosh, Wis.  
 Van's, Geo.—Minstrels—Union, Battle Creek, Mich.  
 Van Pelt, Ernest—Maj., Chgo.  
 Veide Trio—Haymarket, Chgo.  
 Vesta, Netta—Orph., Los Angeles, Cal.  
 Victoria, Vesta—American, N. Y. C.  
 Visocchi Bros.—Kooper's, Bklyn.  
 Vynona, The—Colonial, Lawrence, Mass.  
 Wade and Reynolds—Maj., Dallas, Tex., Maj., Houston, Jan. 4-9.  
 Wakefield, Willis Holt—K. and P., 125th St., N. Y. C.  
 Walker, Nella—Polla's, Hartford, Conn., Proctor's Newark, N. J., Jan. 4-9.  
 Ward and Curran—Keith's, Phila.  
 Wartenberg Bros.—Fulton, Bklyn.  
 Watson's Farmyard—Orph., Bklyn.  
 Webb, Harry L.—Maj., Montgomery, Ala., Maj., Birmingham, Jan. 4-9.  
 Webb and Counsell—Orph., Salt Lake City, U. S., Jan. 4-9.  
 Western Life—Maryland, Baltimore.  
 Wetherill's Manikins—Family, Chester, Pa.  
 Wheeler, The—Scaln., Copenhagen, Denmark, Jan. 1-31.  
 White City Quartette—Fulton, Bklyn.  
 White, Porter J.—Columbia, Cincinnati, O.  
 White and Simmons—Orph., Seattle, Wash.  
 Whittaker, Williette—Temple, Detroit, Mich., Jan. 4-9.

Willard and Bond—Bijou, Oshkosh, Wis., Bijou  
 Lansing, Mich., Jan. 4-9.  
 Williams, Great—O. H., Pittsburgh, Pa.  
 Williams, Sam—Greenpoint, Bklyn.  
 Williams, Thompson and Copeland—Bijou, Jackson  
 Mich.  
 Williams and Falls—Maj., Johnstown, Pa.  
 Williams and Gordon—Keith's, Columbus, O.  
 Willis, Nat—Hammerstein's, N. Y. I. C.  
 Wilmont, Cora—Maj., Montgomery, Ala., Maj., Bi-  
 mingham, Jan. 4-9.  
 Wilson, Frank and Joe—Orph., Sioux City, Ia.  
 Wilson, Tony, and Mile, Heloise—Maj., Des Moines  
 Ia.  
 Winston's Sea Lions—Grand, Pittsburgh.  
 Winter, Winona—Orph., Kansas City, Mo.  
 Wood Bros.—Leith'a, Boston, Mass.  
 Woods, Lew—Bijou, Ann Arbor, Mich.  
 Wordette, Estelle—Auditorium, Lynn, Mass., Jan.  
 4-9.  
 Work and Ower—Orph., Friars.  
 Wormwood's Dogs—Orph., Atlanta, Ga., Lyric, Da-  
 ton, O., Jan. 4-9.  
**WORLD, JOHN W., AND MINDELL KING**  
 STON—Orph., Easton, Pa., Colonial, N. Y. C.  
 Jan. 4-9.  
 Worthley, Abbott—O. H., Wheeling, W. Va.  
 Wulf, Pro. Edward—Keith's, Boston, Mass.  
 Wulf, Maude—Keith's, Boston, Mass.  
 Wynn, Ed.—Shor's, Toronto, Can.  
 Wynne and Lewis—Orph., Bklyn.  
 Xylophone Quartette—Hammerstein's, N. Y. C.  
 Yamamoto Bros.—Proctor's, Newark, N. J.  
 Yarick and Esinada—Maj., Norfolk, Va.  
 Yeomans, Annie—Orph., Boston, Mass.  
 Yolin, Alta—Varieté, Terre Haute, Ind., Temple, Ia.  
 Wayne, Jan. 4-9.  
 Young American Quintette—Orph., Boston, Mass.  
 Young, De Witt and Sister—Maj., Lincoln, Neb.  
 Young, Ollie, and Bros.—Maj., Milwaukee, Wis.  
 Vandeville, Lansing, Mich., Jan. 4-9.  
 Yonne and Wardell—Keith's, Boston, Mass.  
**ZANCIGS, THE**—THE 226 West 145th St., N. Y.  
 Phone "Phone 2260 Auditorium.  
 Zanettos, The Poll's, Waterbury, Conn., Poli-

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**FUNERAL SERVICES FOR FAY.**  
The remains of John T. Fay, who shot himself at Oakland, Cal., on Dec. 20, arrived in Boston, Mass., on Dec. 26, and were removed to the residence of Mrs. Anna Eva Fay, mother of the deceased. Funeral services will be held at the First Congregational Church, Boston, on Saturday morning, Dec. 29, at 10 o'clock.

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## CORRESPONDENCE.

(Continued from page 18.)

**THE HIGH FLYERS.**—**GRAND** (H. E. Cook, mgr.): Week 21: Elmer, Rainford and co. Miss Brothers, Karp and Karp, Joe Langdon, Edison Pictures pleased their audience.

**CORNWALL.**—**MAJESTIC** (A. E. Cook, mgr.): Robert Brown co. The Triumph of Bill Bishop, Sam Stern, the Three Musical Ladies, Wood Brothers, Elizabeth Murray, Barry and Harrison, and Viola Gillette and George McFarlane pleased good patronage. Gillitt's dog pantomime was on, but was closed.—**GLOBE** (J. D. Foley, mgr.): 17-18 Fitzgerald, Rodgers and Robison, the Hemans; 21-22 the Three Holloways and child, May Pyley, and Williams; good bills and audience.

**CAMBRIA** (H. W. Scherer, mgr.): Leto's Italian concert (local) 22 pleased good patronage. Gold Star Show 25. Andrew Mack 26. Chaussey-Keller co. week of 26 (except 29). Forty-five Minutes from Broadway 26.—**ITEM**: Pat Fitzgerald, juggler, joined the Tally of the Circus co. 21.

**NEW CASTLE.**—**OPERA HOUSE** (Reis Circuit, leases; H. H. Morris, bus. mgr.): Buster Brown Dec. 25. **Parisian Belles** 20. Married for Money 21. Howe's moving pictures 1. **Tempest and Sunshine** 2.—**HARRIS FAMILY** (John P. Harris Amusement Co., leases and mgrs.): Charles P. Dempsey, bus. mgr.; Burke and Walling, the Beatties, Fern Lincoln Military Four, and cinematograph 21-23. **Titanic Midgets**, Harry Hagerty, the Hags, and cinematograph 24-26; good business.—**CASCADE** (Casper Powell, leases and mgrs.): Franklin A. Brooks Dec. 25. **Stapleton and Chancy**, Sid Fern, Dale and Doyle, Ned La Rose, and Cascadescopic 21-23; good business.

**NORRISTOWN.**—**GRAND** (United States Amusement Co., leases; Charles A. Dougherty, mgr.): Thurston Holmes, the La Rosas, Whiting and Young, the Comedy Four, Cool and Wagand, and Harry Schuler in illustrated songs and motion pictures pleased large audiences.—**GARRETT** (A. E. Cook, mgr.): Strongheart 18; fair business pleased. Brown's in Town 25.—**MAJESTIC** (James Latham, May Melville, Mayer and Becker, Golden's Manikins, and motion pictures pleased good business).—**RIJOU** (A. E. and E. Sablosky, leases and mgrs.): Carl Wagner, Harry Gitterman, pictures, and songs to good business.—**EMPIRE** (Gibert Aymar, leases and mgr.): Dennis Warren, Harry Barnes, motion pictures, and illustrated songs; excellent business.

**LANCASTER.**—**FULTON OPERA HOUSE** (C. A. Yester, mgr.): Chas. K. Champin Repertoire co. 21-23 pleased good audiences. Plays: At Piney Ridge, An Old Sweetheart of Mine, The Midnight Express, The Lamb and the Brute, The County Outing, and Household Blend. James Keane co. 22-24.—**ITEM**: Edward Monart, mgr.: Yalto Due, the Nightingales, Fielding, Fisher and Fielding, in The Rose of Virginia; McGarvey, James R. Waters, Spinnell, Meers and Adolph and moving pictures 21-26 pleased large houses. The new overture, "Si at the County Fair," by C. L. Maurer, the musical director of the Family, made a hit.

**OIL CITY.**—**THEATRE** (F. S. Frazier, mgr.): The Devil Dec. 29. Mary Emerson in The Making of Madeline 1. Stars and Stripes (local) 5, 6. **Lion and the Mouse** 7. Paid in Full 9. The Girl Question 11. The Great Divide 17.—**ITEM**: Mrs. Temple's Telegram booked for 25 canceled.—**OPHEUM** (Frazier and McCullough owners): Powers and Phillips, Eddie and Louise, Parker, moving pictures, Eddie Adair and Sheaf Gown Girls, Bean and Hamilton, Graham and Townsend, William Wadsworth. Illustrated songs continued 8. R. O.: best of satisfaction.

**HARRISBURG.**—**MAJESTIC** (Joseph Frank, local mgr.): Quincy Adams Sawyer Dec. 25. Lena Rivers 26. Joe Weber 28. Arnold Day 28. Forty-five Minutes from Broadway 28. The Merry Widow 1.—**OPHEUM** (C. Floyd Hopkins, res. mgr.): J. Warren Keane, Eddie Du Noyer and the Danke Sisters, Ed Morton, Paradise Alley co., Hayward, Pintel and Hayward co., Quigley Brothers, Clemonton, Alouette Circus, and Orpheoscope; good attendance; closed.—**HIPPODROME** (A. L. Boundout and Co. Inc., mgrs.): Collins and Fields, the Adolph Adams co., and Kimball and Donavan 21-26; attendance good.

**ALTOONA.**—**MISHLER** (J. C. Mishler, mgr.): Andrew Mack Dec. 25. S. R. O. Sold into Slavery 26. Forty-five Minutes from Broadway 28. The Champin Stock co. 29-2.—**OPHEUM** (Wimber and Vincent, mgrs.): H. B. Hearn, res. mgr.): J. Warren Keane, Eddie Du Noyer and the Danke Sisters, Ed Morton, Paradise Alley co., Hayward, Pintel and Hayward co., Quigley Brothers, Clemonton, Alouette Circus, and Orpheoscope; good attendance; closed.—**HIPPODROME** (A. L. Boundout and Co. Inc., mgrs.): Collins and Fields, the Adolph Adams co., and Kimball and Donavan 21-26; attendance good.

**KNOXVILLE.**—**STAUBS** (Fritz Staub, mgr.): Joe Morris in Too Many Wives Dec. 18 pleased fair audience. Al. H. Wilson in When Old New York was Dutch 19, good performance and business. East Lynne 25. Cleander Robson in Vera the Medium 26.—**BIJOU** (George H. Hickman, mgr.): The Fogl House 14-19; paid hit. Chas. Gaynor, Edwin Winchester, and Jane 21-22. The Sharrocks, the Del Casta Duo, both solo acts, illustrated songs, and Empiregraph to fair business.

**KNOXVILLE.**—**SHUBERT** (P. R. Albert, mgr.): Mrs. Calve Dec. 14 pleased good business. Al. H. Wilson in When Old New York was Dutch 18 pleased large house. Joe Morris in Too Many Wives 19 pleased good business. East Lynne 22. Eleanor Robson in Vera the Medium 26.—**BIJOU** (O. A. Neal, mgr.): Young Buffalo, Sheriff of Angel Gulch pleased good business 14-19. Charlie Grapewin in The Awakening of Mr. Pipp 21-26. The Four Hurlings 29-2.—**OPHEUM** (Will Albert, mgr.): Niles Hart made hit 14-19. Chas. Gaynor, Edwin Winchester, and Jane 21-22. The Sharrocks, the Del Casta Duo, both solo acts, illustrated songs, and Empiregraph to fair business.

**TENNESSEE.**—**CHATTANOOGA.**—**SHUBERT** (P. R. Albert, mgr.): Mrs. Calve Dec. 14 pleased good business. Al. H. Wilson in When Old New York was Dutch 18 pleased large house. Joe Morris in Too Many Wives 19 pleased good business. East Lynne 22. Eleanor Robson in Vera the Medium 26.—**BIJOU** (O. A. Neal, mgr.): Young Buffalo, Sheriff of Angel Gulch pleased good business 14-19. Charlie Grapewin in The Awakening of Mr. Pipp 21-26. The Four Hurlings 29-2.—**OPHEUM** (Will Albert, mgr.): Niles Hart made hit 14-19. Chas. Gaynor, Edwin Winchester, and Jane 21-22. The Sharrocks, the Del Casta Duo, both solo acts, illustrated songs, and Empiregraph to fair business.

**TEXAS.**—**SAN ANTONIO.**—**GRAND** (Sidney H. Weiss, mgr.): Savage King Dec. 13; poor co. to good business. Red Mill 16, 17; fair; to S. R. O. first night; good house, matinee and second night. **St. Louis Cinderella** 18; poor house of the week; good business. **Hammer Heels** 19. Hodigan in New York 21. Adelaide Thurston 25, 26 in The Woman's Hour. Thorne and Orange Blossom 27. The Time, the Place, and the Girl 29, 30. Miss Temple's Telegram 31.—**EMPIRE** (M. E. Brady, mgr.): Emma Bunting co. in Carmen 13-19, to fair business. Miss Bunting scored heavily as Carmen. Week 20-24. The Gambler. George Morgan, late of the Robt. Burgess Stock co., has been engaged to play leading leads.—**TENT** (George W. Smith, mgr.): The Tent Stock co. cined for the Winter 13-19, playing A Southern Gentleman to splendid business.—**ITEM**: Earl Burgess was called to New York last week on important business.

**DALLAS.**—**OPERA HOUSE** (George Avey, mgr.): The Stubborn Cinderella Dec. 14, 15 drew well, and pleased. Adelaide Thurston in The Woman's Hour 16 pleased good house. Mary Marlie in Little Chin 17-18; good business. Checkers 19; big house pleased. Rich. J. Jones and co. in Don't Tell My Wife 21. Lena Rivers 22. Around the Clock 23. The Time, the Place, and the Girl 24. The Red Mill 25, 26.—**MAJESTIC** (T. F. Finnegan, mgr.): The Potts Bros. in His Millions; Dan Newill, Mrs. Peter Maher, and G. H. Miller, the French Five, the Marchioness and West, and the Great Antics 13-19; large audiences pleased. Mr. and Mrs. Henry Elsworth, Schaefer, Morris, and Sherwood Sisters, Klein and Clifton, Blanche Wayne, Bowen Bros. and the Aldens Bros. 20-27.

**PALESTINE.**—**TEMPLE** (W. E. Swift, owner and mgr.): Ellen Bench Yaw Dec. 15, to a packed house. She has a magnificent voice. Thorne and Orange Blossom 17 pleased fair house. Black Patti Troubadour 18; good business pleased. Thoroughbred Liar 22. Albert Taylor Stock co. 25, 26. Barrie Grant Stock co. 26-28. Spooner Dramatic co. week 29-30. The Devil 14. A Comedy Kid 14. A Millionaire, Cowby 26. Two Orphans 26.—**ITEM**: Albert Taylor Stock co. playing hero on Christmas Day has two Palestine boys in his co. playing responsible parts, and making good. Al. Pierce and Henry Rouquemore.—**LYRIC** (R. Peires, mgr.): Moving pictures and local talent filled the bill week of 14.

**TAYLOR.**—**OPERA HOUSE** (F. E. Carradine, lessee and mgr.): Horstene Neilsen Dec. 14; fair business disappointed. The Southerner 15 canceled. Little Prospector 17 pleased small business. The Devil and Human Hearts 18 to good business.—**ITEM**: Owning to mistake on the part of the booking exchange, with company booked for the same day, and it was necessary for Manager Carradine to put on both plays, admit an unusual occurrence. The Devil was excellent, while Human Hearts failed to please. Joseph and Martha 21. Emery Musical Comedy co. 22-26.

**FORT WORTH.**—**BYERS' OPERA HOUSE** (Henry and Phil W. Greenwall, lessee; Phil W. Greenwall, mgr.): The Merry Widow Dec. 14-16; excellent, to capacity. Checkers 18; good co. and business. The Bleachfield 19; fair co. and business.—**MAJESTIC** (T. W. Mullany, mgr.): Blanche Wayne, Mr. and Mrs. Harry Ellsworth, Billy Morris and the Sherwood Sisters, Klein and Clifton, Bowen Brothers, Schaefer-Wheeler Trio, the Aldens pleased and houses.

**BIRMINGHAM.**—**GRAND** (Alice Simon, mgr.): Sweetest Girl in Dixie Dec. 14; good, to fair business. Hanford 12; excellent, to good business. Human Hearts 14; business and co. good. Cleansan 18; small house; fair. Little Prospector 19; good co. and business. Thorne and Orange Blossom 24. Lena Rivers 31. Savage King 1. W. G. Patton 7.—**FAMILY THEATRE** (Ed Jennings, mgr.): Picture show will open tomorrow.

**GALESVILLE.**—**OPERA HOUSE** (Paul Gallia, lessee): Business Stock co. Dec. 14-16; splendid popular price co. to good houses. Plays: Pals, The Devil, Night Riders, Little Chin and Mary Marlie in His Honor the Mayor 19 made tremendous hit with large and enthusiastic audience.—**ITEM**: Miss Marie was unable to appear on account of illness.—Paul Gallia Jr. has joined Albert Taylor co. as manager.

**EL PASO.**—**EL PASO** (Frank Rich, mgr.): Richard and Pringle's Minstrels Dec. 21, 22. Mrs. Temple's Telegram 25, 26. Hans and Nix 1, 2. E. H. Southern 4.—**ITEM**: Mrs. Temple's Telegram co. spent the Christmas week here.—**CRAWFORD** (Frank Rich, mgr.): 20-28: The Rucker Stock co. is playing to good business.

**WEST CHESTER.**—**GRAND** (Nixon, Cohan and Harris, circuit, lessees; J. F. Small, res. mgr.): Moving pictures and vaudeville Dec. 14-16; largest business of season. Moving pictures and vaudeville 21-24. The Morning After 25. The Man of the Hour 25.

**FRANKLIN.**—**OPERA HOUSE** (M. Reis, lessee; John Mills, mgr.): Mrs. Temple's Telegram Dec. 10 pleased small attendance. The Blimp 28.—**ITEM**: PHEDUM (Brown and Dion, owners): Von and Vedmar, Dick Overton, C. H. Burrough and co. moving pictures; S. R. O.

**RENOVIA.**—**THEATRE** (Johnson and Kilne, prop. T. A. Shafter, mgr.): Dark—**DEERLAND** (G. Travino, res. mgr.): Dark and Cranial 17-19 in impersonations; S. R. O. at every performance. Benatz and Darling 21, 22; good attendance.

**SUNBURY.**—**CHESTNUT STREET OPERA HOUSE** (Fred J. Rynd, lease and mgr.): The Three of Us Dec. 25. Quincy Adams Sawyer 5. Charles

E. Chapman's Stock co. 11-16. The Traveling Salesman 20. **Bonus Hearts** 21.

**LEWISBURG.**—**OPERA HOUSE** (H. Eyer, lessee, mgr.): G. S. Swartz, res. mgr.): Buster Brown Dec. 16; capacity; pleased. **Wise Women Love** 22. Moving pictures the rest of the month.

**SHANON.**—**GRAND** (M. Reis, lessee; G. R. Swartz, res. mgr.): Buster Brown Dec. 16. Mary Emmons 23. Tempest and Sunshine 2.

**BRADFORD.**—**THEATRE** (Hirsh Circuit; Jay North, mgr.): We Are King Dec. 25. The Lion and the Mouse 26.

**POTTSVILLE.**—**GRAND** (J. M. Vandervelde, mgr.): A Merry New Year Held Dec. 26.

## RHODE ISLAND.

**NEWPORT.**—**OPERA HOUSE** (Cahn and Gross Co., mgr.): Tempest and Sunshine Dec. 21 pleased fair house. Hello, Bill, 25. Myrtle-Harder co. 28-2.

## SOUTH CAROLINA.

**CHARLESTON.**—**ACADEMY** (Charles R. Matthews, mgr.): James K. Hackett Dec. 17 and matinee in Prisoner of Zenda, and The Crisis; large audiences pleased. The Devil 21, to S. R. O. pleased. At Cripple Creek 25, 26.—**ITEM**: Major Will T. Keogh, the well-known New York theatrical manager, and formerly proprietor of the local theatre, is staying here for a few days, on his way to Florida with Mrs. Keogh.

**COLUMBIA.**—**THEATRE** (F. L. Brown, mgr.): Al. Wilson Dec. 14; good, to large house. James K. Hackett in Prisoner of Zenda 16 pleased full house. The Devil 26. Blanche Walsh 28. Cripple Creek 30. Coming Thru the Eye 21. Right of Way 2.

## SOUTH DAKOTA.

**SIOUX FALLS.**—**THEATRE** (Maurice W. Jenkins, mgr.): The Man from Home Dec. 17; good business pleased. Strongheart 18; fair business pleased. Brown's in Town 25.—**MAJESTIC** (James Latham, May Melville, Mayer and Becker, Golden's Manikins, and motion pictures pleased good business).—**BIJOU** (A. E. and E. Sablosky, leases and mgrs.): Carl Wagner, Harry Gitterman, pictures, and songs to good business.—**ITEM**: **CASCADE** (Casper Powell, leases and mgrs.): Franklin A. Brooks Dec. 25. **Stapleton and Chancy**, Sid Fern, Dale and Doyle, Ned La Rose, and Cascadescopic 21-23; good business.

**WATERDOWN.**—**GRAND** (Culver and Walker, managers): 19-21: Dougherty Stock co. pleased fair business. Plays: A Quaker Tragedy, The Fatal Pulse, Slave Girl, The Parish Priest, The Resurrection, Farmer Hopkins, and The Devil 22. The Devil and the Angel 23-25. **ITEM**: Major Will T. Keogh, the well-known New York theatrical manager, and formerly proprietor of the local theatre, is staying here for a few days, on his way to Florida with Mrs. Keogh.

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